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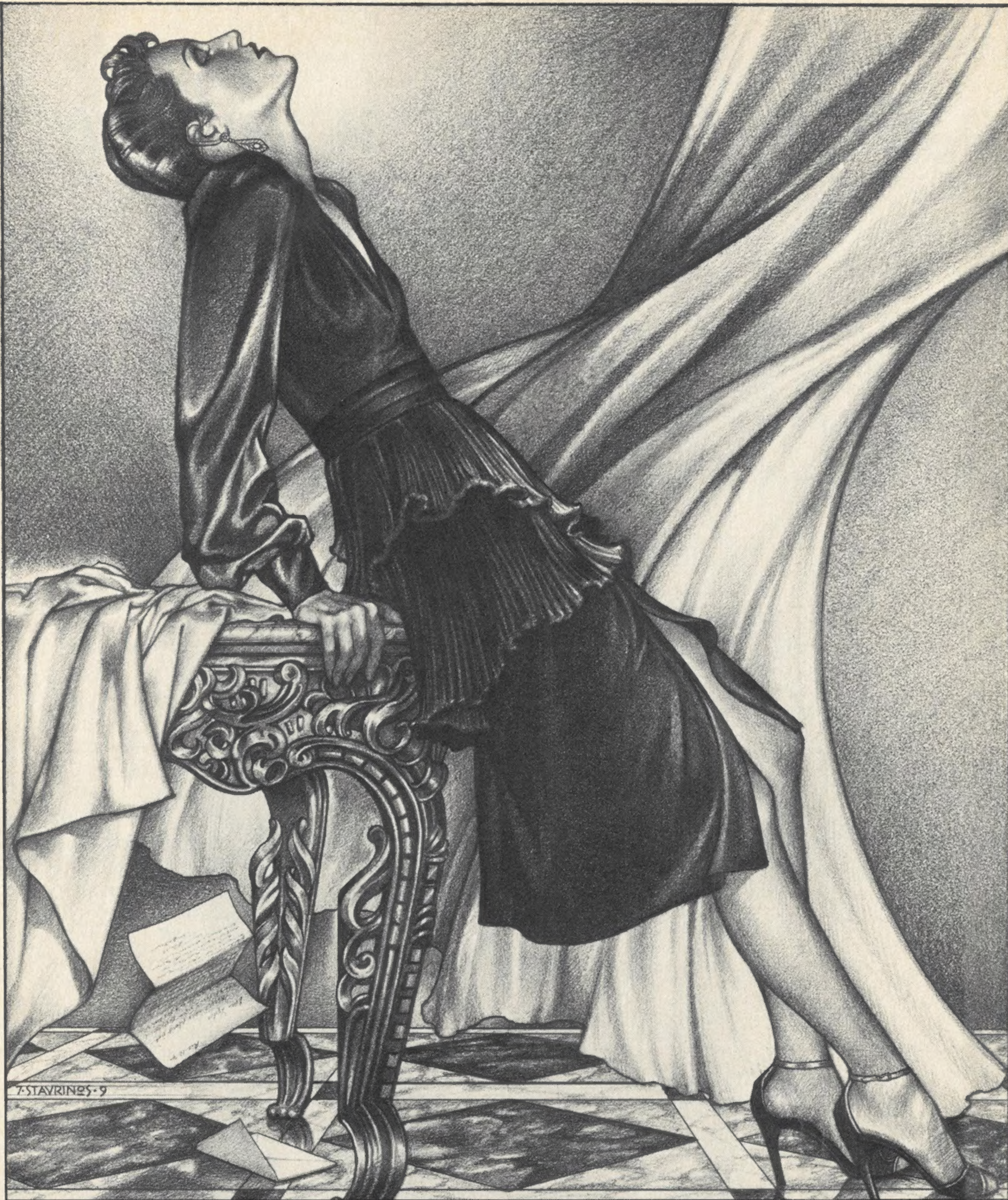
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THE AMERICAN WOMAN ON THE MOVE

- 292-331** A Special Beauty/Fashion/Fitness/Real-Life Report
294 A New Image for Day
296-301 The New Image of Success: Women in Television
 Jessica Savitch, by Kathleen Madden; Pia Lindstrom,
 by Sandi Cushman; Melba Tolliver, by Cathleen
 Medwick; Betty Furness, by Amy Gross
302-331 Beauty on the Move: the new treatment idea
306-325 The Best Working Clothes: all the basics
319 Time-saving Tips . . . On the Move. By Amanda Lovell
378 On-the-Move Wardrobes—Another Look at All the Pieces

FASHION

- 98,152,** What Our Editors Are Talking About . . . leggings;
208 hand-knit sweaters; fabulous "fakes"
202,204 Fashion Now: real jewelry; how to organize a tote
225 Letter from the Ideacomo Fabric Fair
248 Versatile Ski Clothes
273 Vogue's View: People, Places . . . Ideas. Edited by June Weir
291 Point of View: This Issue Is All About Things That Work . . .
332-351 Paris Fashion/American Allure . . . Couture Collections '79
364-369 Fur—The Appeal of the Unexpected
370-373 Vogue Patterns: The Natural Difference
374-377 Cold-Weather Finds

BEAUTY AND HEALTH

- 84** Courtesy: It's Good for You. By Barbara Lang Stern
126 Beauty Now
129,190 Eyes Only
139 Fitness Now: Women and Competition Sports. By Janice Kaplan
158,164 Hair Now
184 Fragrance Now
192 Beauty Q&A
223 Health. By Melva Weber
244 Shape-up Now
303-317 Vogue's Beauty Collections '79
303 Beauty Now: The Difference Is Care. By Blythe Holbrooke
304-311 Makeup: The New Neutrals . . . The Foolproof Colors
313 Hair: New Color/Care. By Jane Ogle . . . P.M. Makeup
315-317 The Way Color Works . . . The Best Working Tips
326-331 The Health and Fitness Factors
326 Exercise: Pro Way to Stamina
328 Skin: Protection's Key. Interview with Norman Orentreich, M.D.
329 Diet: Moderate Is the Word. By Jane Ogle
330 Stress: Could Lengthen Your Life. By William Bennett, M.D.
331 Laughter: Mind/Body Restorer. By Phyllis Lehmann

PEOPLE ARE TALKING ABOUT

- 34** What's News: Movies, Art, Books, Recordings,
 Restaurants, TV, Collecting, Dance
52 Between Us. By Lorraine Davis
166 New Car Options: How Do You Choose? By Lillian Borgeson
176 Investors Ask: How Good Is Gold? By William Flanagan
197 A Californian Looks at New York. By Eve Babitz
352 People Are Talking About . . . Georg Solti
354 Arshile Gorky: Tragic Poet/Painter. By Barbara Rose
360 The Truth about the Edwardians. By Rebecca West

LIVING

- 210** Sorrel: A Sure Hit
234 Plant Designers Give Decorating Tips. By Sara Baerwald
356-359 Hélène Rochas' Spectacular New York Retreat
362 Sorrel: A Fresh Taste. By Arthur Gold and Robert Fizdale

TRAVEL

- 251** Travel Now
252 Mendocino, California. By Deborah Mason
258 Bologna, Italian Cooking Adventure. By Linda Hackett

IN EVERY ISSUE

- 24** Masthead; Your Letters
113 Horoscope. By Maria Elise Crummere
258 Travelog
265 Vogue To Go

ON OUR COVER Kim Alexis and color news at night. Softness, depth . . . shine: Chanel's New Smudge Eye Liner, Rose Pink Creme Blush, Midnight Rose lips. For more, the complete beauty/health report (p. 292-331). . . Fashion: Black/gold lamé jacket and blouse, black velvet skirt. Chanel Creations. Diamond earrings, ruby/onyx/diamond chain with pendant. Jewelry by Bulgari. Hair, Garren at The Plaza; makeup, Joey Mills. Details, p. 389. Photograph, John Stemmer.

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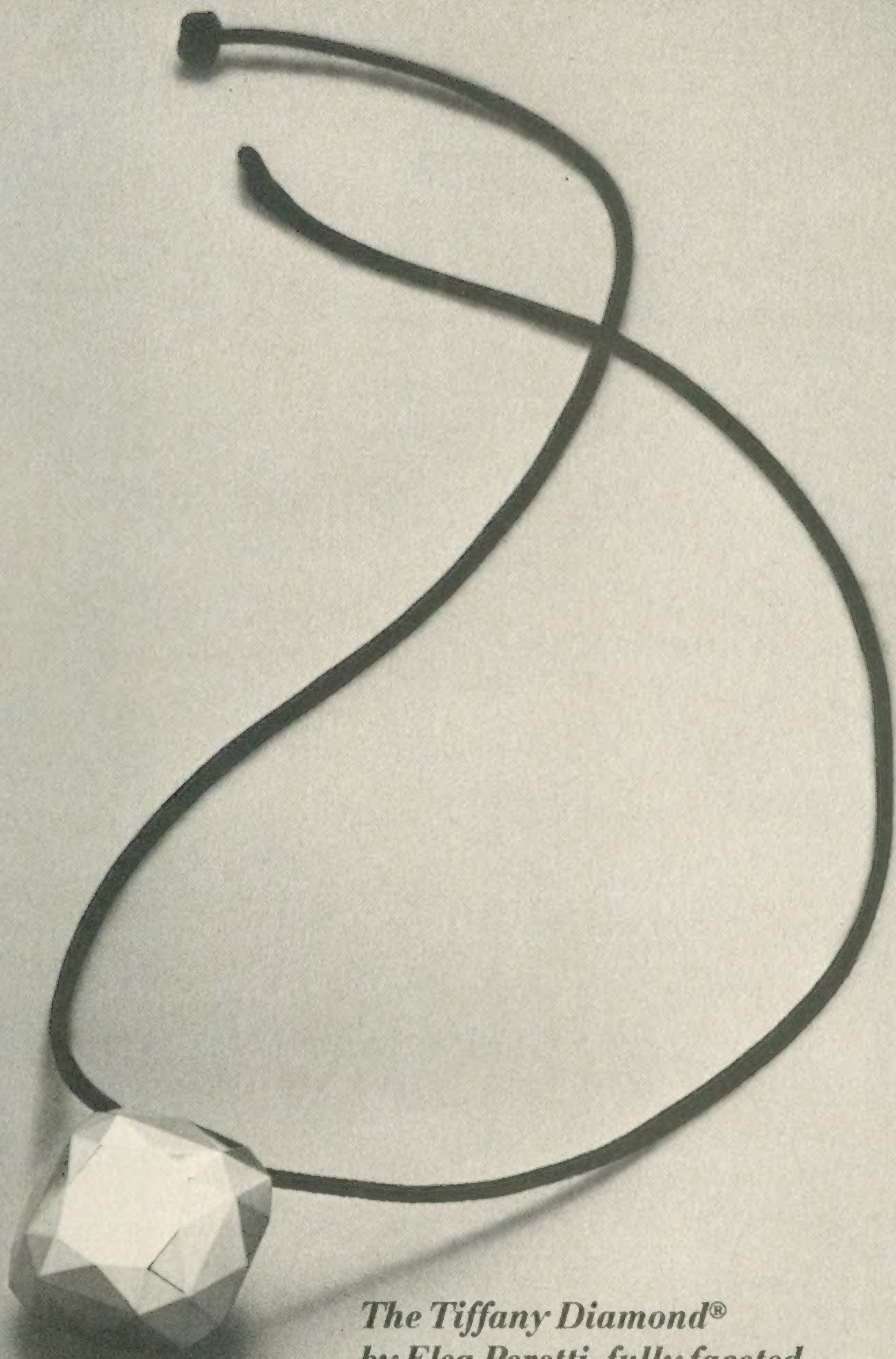


Christian Dior

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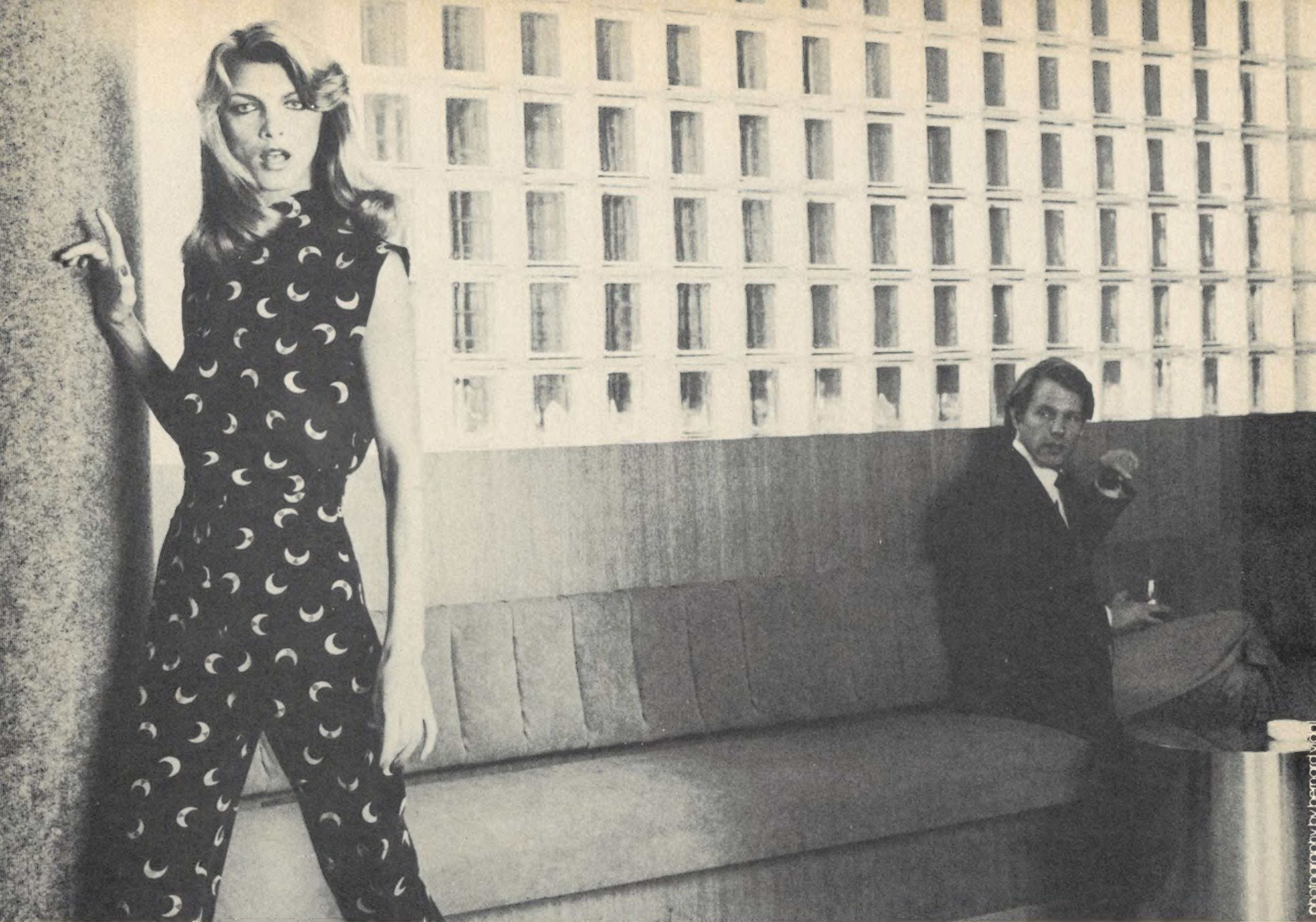
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Your Letters

"Bio" feedback

... As a physician, I particularly enjoyed your article: "Dr. Lewis Thomas: The Healthiest Way to Think about Health and Other Things," an interview by Amy Gross. Having been familiar with Dr. Thomas' article, "Notes of a Biology Watcher" (*The New England Journal of Medicine*: 296:1103, 1977), wherein he published his essay, "The Medusa and the Snail," I was delighted to see that his timeless and philosophical thoughts were shared with Vogue magazine, June 1979.

I am also gratified to see your continued emphasis on health care, exercise, and diet.

While I enjoy your fashion updates, especially the "sportswear" and "classics," I do wish that you would show more simple tailored dresses and skirts that would be suitable for women in the health-care professions, to wear under a standard white "lab coat," that is always left unbuttoned. ...

M. Lenore Fines, M.D.
Tucson, AZ

Breasts: senses...

I was very impressed to read the positive, well-written and informative article on breast-feeding in the July issue.

As the mother of a beautiful 14-month-old baby boy who is still nursing, I thought Ms. Weber's research and presentation of facts was excellent. So many people in our society have negative stereotypes of nursing mothers, and in a basically bottle-oriented culture, there is often little support for women who want to breast-feed. As a La Leche League leader, I was especially pleased that she mentioned this great nonprofit organization.

There is only one statement that I would question, that "the act of nursing itself often is sexually arousing." Lactation is an important aspect of female sexuality, and I believe that women who deliberately decide not to breast-feed are denying themselves one of the most sensually satisfying experiences of their lives. But the word "arousing" is misleading.

Another important point to bring out is that sex roles are not completely interchangeable, and it is not "social conditioning" or "discrimination" but biology that makes a mother's presence (Continued on page 220)



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MOVIES

By Rex Reed

Yanks

Directed by John Schlesinger; starring Vanessa Redgrave, Richard Gere, Rachel Roberts, Lisa Eichhorn, William Devane

Yanks is a movie masterpiece. Its theme centers around the various complicated ways war affects humanity, and the movie is as great as that other beacon in the same genre that has shone through the years—*The Best Years of Our Lives*. *Yanks* is a vast canvas portraying how it was in England during World War II, when the sloping valleys and picturesque moors formed the stage for the Second Front, where the American troops massed in preparation for the German invasion—and the disgruntled but popular saying of the day was “The Yanks are overpaid, oversexed, and over here.” John Schlesinger lived through it, and has created from his memories a moving panorama of life under duress that will leave no audience unmoved. It’s all here—the blackouts, the black-market cigarettes, the ration coupons and the Betty Grable movies, and battered-looking women lining up for oranges.

For the English people, it was a somber, terrifying time; and, when the GIs landed—bringing whiskey, nylons, and “Howdy, folks!” spirits—it was the beginning of an odd but deeply affecting war between allies. Confronted at first by prejudice, suspicion, resentment, and the typical British reserve, the Americans earned their friendships like *Purple Hearts*; and an eventual understanding developed that often led to love.

Though set in wartime, *Yanks* is not a war picture: It’s a work of care and detail, knowledgeable and meticulous, with sensitive performances that brought tears to my eyes. *Yanks* will make you cry, but won’t kick you around the way manipulative tear-jerkers do. The tears in *Yanks* come from the heart.

Vanessa Redgrave—more luminous than ever—is just plain wonderful as the Mrs. Miniver type who does volunteer work while

Lisa Eichhorn—the English lass who gives her heart to a soldier and breaks her mother’s heart in the process. Gere and Eichhorn ignite the screen as no team has done since Clift and Taylor in *A Place in the Sun*, and Rachel Roberts gives the finest performance of her career as the girl’s dying mother.

The toasts to absent friends; the war brides, pregnant and hysterical as the trains pull out taking their futures with them; the cake Gere bakes as a peace offering for Rachel Roberts “with real eggs, Ma’am”; the trumpet playing “I’ll Be Seeing You” on a New Year’s Eve that could be everybody’s last—all of it explodes in an emotional cloudburst in a film that ranks with the classics in cinema history.

In every decade, a truly memorable motion picture comes along that, sometimes, if we’re lucky, can enrich our lives. *Yanks* will be the one from the 1970s that future audiences and historians will remember, and cherish.

The Runner Stumbles

Directed by Stanley Kramer; starring Dick Van Dyke, Kathleen Quinlan, Maureen Stapleton

When a celibate priest murders a bride of Christ, all hell breaks loose. In Stanley Kramer’s murky, ambitious, and thoroughly depressing film version of Milan Stitt’s melodramatic Broadway play, the priest is a lonely man stationed in a coal-mining ghost town, out of touch with worldly matters, desperate for conversation. The nun assigned to his grim little parish is vibrant, inquisitive, a breath of fresh air. The friendship that develops leads to nasty local gossip and their affair—feverish but never physically consummated—leads to violence. Father Rivard is accused of Sister Rita’s murder; and *The Runner Stumbles* shows, in the ensuing trial and a series of clumsy flashbacks, what really happened.

Dick Van Dyke is a peculiar choice for the tortured man of God. He works hard but is never totally convincing. Kathleen Quinlan is radiant, opinionated, and appealing as the equally tortured nun. Beau Bridges does his usual skillful job as the court-appointed local yokel assigned to defend the Father. Maureen

Stapleton charges the role of the convent housekeeper with psychologically disturbed electricity, and Tammy Grimes and Ray Bolger are completely bizarre casting choices for the roles of an ignorant miner’s daughter and a fussy monsignor.

Kramer paints a realistic portrait of a mean, ugly community full of cruel, deprived people; and there are nice atmospheric touches of small-town classrooms, a general store, and lush pastoral vistas. But the film has been photographed in a

strange, soupy pumpkin color that is unnerving; and people who think priests and nuns are perfect will feel mortified. As a result, *The Runner Stumbles* is heavy breathing, less-than-heavenly hash.

ART

By David Bourdon



1890s’ apogee: Toulouse-Lautrec’s recklessly dissolute “La Goulue at the Moulin Rouge”

Toulouse-Lautrec: Paintings

The Art Institute of Chicago

October 4–December 2

Although many children of the French aristocracy were taught to draw, Henri de Toulouse-Lautrec (1864–1901) was the only one who grew up to be an artistic genius, emerging as one of the great draftsmen of all time. He excelled at drawing expressively curved lines that whiplash and arabesque with startling grace, making him an ideal exponent of the Art Nouveau style.

Toulouse-Lautrec used his low vantage point (he was only four feet eight inches tall) to good effect, prowling the Montmartre music halls, cafés, and brothels to find inspiration for pictures that still exemplify the Parisian demimonde of the 1890s. And what a cast he had to work with! The high-kicking, recklessly dissolute La Goulue; the *disease* Yvette Guilbert (whose three-quarter-length black gloves impressed one critic as “hieroglyphs of decadence”); the dancer Jane Avril, who befriended Lautrec and attributed her fame to his posters of her; and the American-born dancer Loie Fuller, whom Lautrec portrayed levitating above the stage in a whirl of palpitating drapery.

By now, everybody in the Western world must be familiar with Lautrec’s posters and lithographs. The novelty of this exhibition—Lautrec’s first major retrospective in this country in more than twenty-five years—is that it consists entirely of paintings, about forty of them, on loan from the Musée Toulouse-Lautrec in Albi, France, which happens to be the artist’s birthplace.

Lautrec’s painted figures are more solidly modeled and possess more tonal nuances than those in his posters and lithographs. But his technique is basically that of a draftsman, placing strong emphasis upon contour lines and hatched strokes of color to define forms. Though his brushwork is more linear than painterly, it seems perfectly apt for subjects

(*Whats News*, continued on page 36)



Lisa Eichhorn, Richard Gere (center) are wartime lovers in John Schlesinger’s “Yanks”: a ’seventies movie classic.

her husband is away at war. William Devane is the tough-but-tender American officer who melts her cool defenses into a warm but brief affair. Richard Gere is the cook who experiences an even deeper awakening to love with



Ever So Gently.

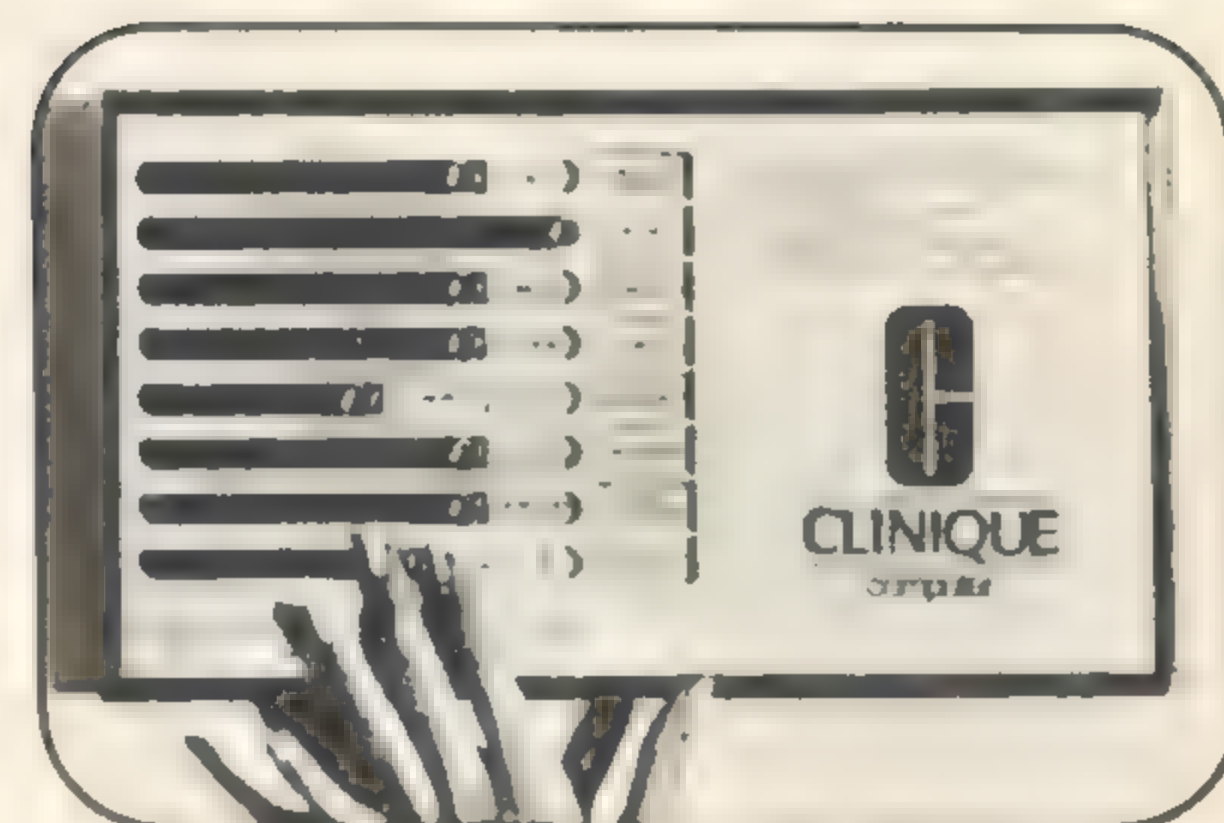
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WHAT'S NEWS, WHAT'S COMING

like "La Goulue at the Moulin Rouge," where the dancer's fancy dress with puffed sleeve and plunging V-neckline is vividly composed of flickering strokes of pastel color.

While this exhibition, which is being shown exclusively in Chicago, may not confirm that Lautrec was among the finest *painters* of the late nineteenth century, it reminds us that he was one of that period's greatest artists.

Recollection: Ten Women of Photography International Center of Photography, New York; through November 3

It is a long-established fact that some of the most illustrious names in the history of photography belong to women. Indeed, it would be difficult to visualize the American scene during this century without the compelling images provided for us by such first-rate photographers as Gertrude Käsebier, Imogen Cunningham, Dorothea Lange, Margaret Bourke-White, and Diane Arbus.

The purpose of this exhibition is to confer additional honors upon women photographers who are well into their seventies and eighties—the *grandes dames* of American photography. To select a group show on the basis of sex and age may sound silly to some people; but, in this case, it strikes me as a pretty wonderful idea.

Of the ten women, Berenice Abbott and Barbara Morgan are probably the most widely exhibited and published. Abbott is famous, of course, for her classic portraits of the culture heroes and heroines of Paris during the 1920s, as well as for her stark, documentary photographs of New York City in the 1930s. Morgan is renowned for her striking images of modern dance—particularly her formally austere studies of Martha Graham in the 1940s.

Louise Dahl-Wolfe and Toni Frissell made their reputations as magazine photographers, doing some of their best work for *Vogue*. The other extraordinary women in this fascinating roundup are Ruth Bernhard, Carlotta M. Corpron, Nell Dorr, Lotte Jacobi and Laura Gilpin, and Consuelo Kanaga—who, unfortunately, did not survive to see this show; she died last year at age eighty-four.

The show travels to Knoxville, Tennessee, Grand Rapids, Michigan, and several other cities over the next two years.

BOOKS

Cannibals and Missionaries

By Mary McCarthy (Harcourt Brace Jovanovich)

When Mary McCarthy (*The Group*, *The Company She Keeps*) is good, she's wonderful—a Bloody Mary with bite. When she's bad, she's never horrid. Rather, her point of view becomes diffuse, defused. McCarthy, as her friends and enemies know, is capable of concentrated vitriol, and even more concentrated insights. This book contains a measure of both; but it leaves us wanting more.

Cannibals and Missionaries—McCarthy's first novel in eight years—is a cross-continental odyssey taken, in 1975, by a group of American and European liberals who plan to "look into" torture in the Shah's Iran, and by a group of touring American art collectors.

Their plane is hijacked by a similarly motley group of terrorists whose moderate cruelty calls forth worrisome liberal guilt (that old saw that liberals, especially, know all about). Other by-products are romance (the principals are a young American woman journalist and an insouciant Dutch politician); and camaraderie among social unequals (the kind that usually happens on shipwrecks, and usually ends when the survivors reach port).

When McCarthy is in her element—speaking through "locals" shaped by the ideologies of place—no one can match her. The country-style minister, for example (except for his Sunday-best Americanisms, you might have found him in Dickens), who is actually the



"Cannibals and Missionaries" author Mary McCarthy: telling truths about terrorism

head of a powerful New York City congregation: "Among his manifold blessings . . . he was able to count garage privileges, extended as a courtesy to the church. . . ." And the Dutch deputy, a man too subtle not to see the irony of being a great man in a tiny, story-book country: "In . . . Holland, where the main verticals were television aerials, it was easy to be a celebrity."

The closer to home (East Coast liberal America) McCarthy gets, the less comfortable she seems. The fifty-year-old college president, who is really seeking a husband on this altruist's mission; and the sultry young journalist, who got her basic training at Radcliffe and in Vietnam, never come much more alive than their philosophical musings.

Broad in scope, international in flavor, *Cannibals and Missionaries* is really a small-town novel in disguise. The characters' lives are insular, confined—and not only by virtue of their being hostages. If McCarthy's talent is to be able to make the parochial seem universal, her failing is to make the universe a size too small.

—Cathleen Medwick

The Man Who Kept the Secrets: Richard Helms and the CIA

By Thomas Powers (Alfred A. Knopf)

A porous, fragile, confused organization, the CIA has so many illusions about itself that it has had enormous troubles. Among these is the fact that some of its horrors are based on what seems a high-minded, intense morality. According to Powers—an accomplished journalist—that morality is the basis of the organization's difficulties.

Powers' story revolves around Richard (What's News, continued on page 38)



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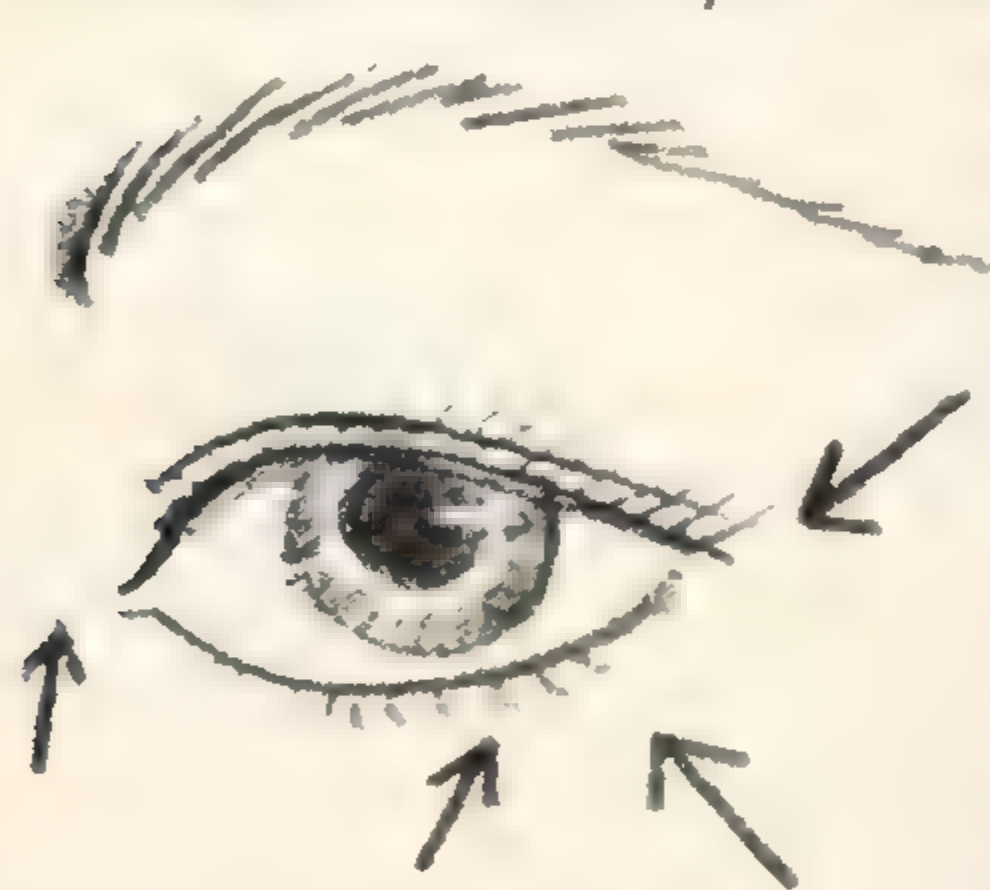
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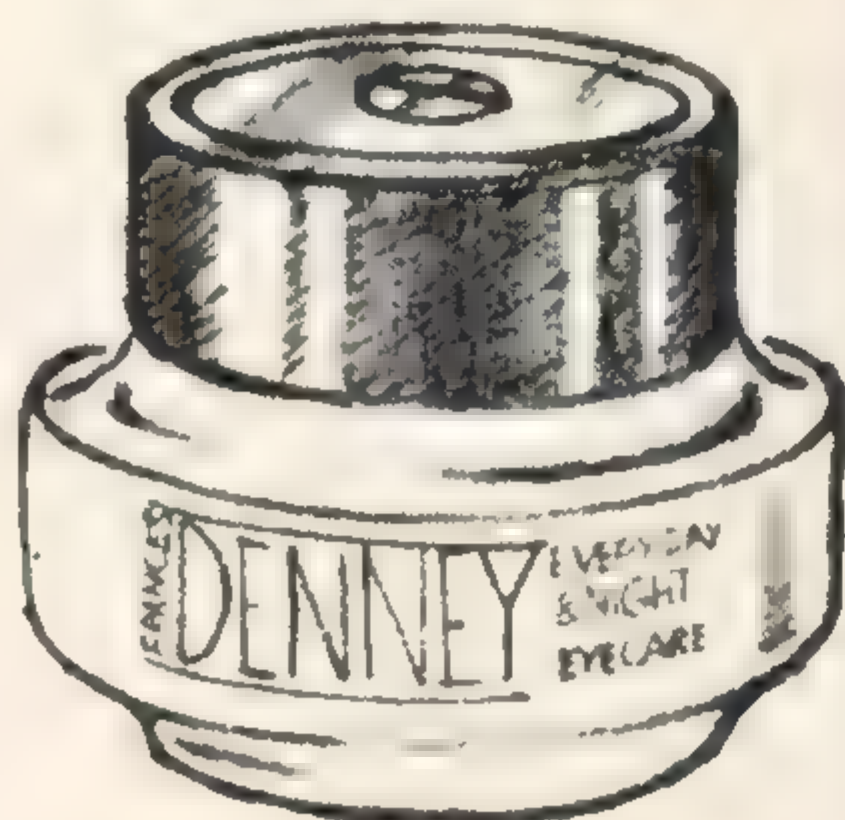


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WHAT'S NEWS, WHAT'S COMING

Helms—the former director of the CIA—who was dismissed by Richard Nixon after the Watergate scandal, and who ended his career recently by admitting to guilt on charges of perjury. Nobody else has ever been so devoted to the CIA, and nobody else has been such a mysterious riddle.

For this study in paranoia, Powers interviewed Helms and a batch of other men, all of them deeply involved in the CIA. Among his anecdotes are those which tell truths about the incredible Bay of Pigs fiasco; about Allen Dulles, who once passed up (in favor of a tennis game) a chance to interview an unknown Russian “crazy exile” who turned out to be none other than Lenin himself.

Protective of the Agency to an astonishing degree, Helms knew that the CIA and its director “serve the President alone.” In order to do this, Helms told one of his men who was going before a Senate committee that his job was to tell the truth—but not the whole truth. In the end, Helms's nemesis was the fact that some men preferred to describe Helms's own testimony before the Foreign Relations Committee with a bolder term: lies.

At the end of this boundlessly fascinating though sometimes confusing account, Helms remains somewhat of a secret—as does the CIA itself. The whole truth, Powers reminds us, is yet to be told. —Allene Talmey

RECORDINGS

By David Sargent

Two enormously talented young Russian instrumentalists—Youri Egorov, a pianist, and Vladimir Spivakov, a violinist—have emerged suddenly from relative obscurity to captivate American critics. And both deserve all the good reviews they get, because there are simply no finer players of their respective instruments in the world today.

Although both are Russian, Egorov is a defector living in Holland, and Spivakov is a Russian Jew. Both men impress one above all as having refined, poetic sensibilities—although Egorov in particular is capable of a grander, more romantic passion in his playing. And both have recently come forth with their first Western recordings.

Egorov's is the more dramatic story of the two. Largely unknown when he entered the

1977 Van Cliburn piano competition in Fort Worth, Texas, he quickly became the favorite of the audience. When for some reason he failed even to make the finals, enraged audience members banded together and matched the top prize of \$10,000 (they do things like that in Texas). The resultant publicity propelled Egorov into a flashy New York debut, at which cynical critics were overwhelmed.

Egorov's first two recordings are on the new Peters International label, which doesn't have the quietest surfaces in the world. One is a document of his December 16, 1978 Carnegie Hall recital, which was devoted to fantasies by various composers. Unfortunately, the great Schumann Fantasia in C, the capstone of the evening, is omitted. But Bach's Chromatic Fantasy and Fugue in D minor, Mozart's Fantasy in C minor, and Chopin's Fantasy in F minor all received readings both refined and inspired. Better still is a studio recording of other music by Schumann—the Kreisleriana and two Novelettes. Egorov manages to capture Schumann's dreamy yet full-blooded Romanticism as well as any pianist within recent memory.

Spivakov's two disks are on the Angel label, and consist of a recital of music by Schubert, Paganini and Brahms, and an orchestral disk with the violinist leading the English Chamber Orchestra in Mozart's Violin Concertos Nos. 2 and 5. In his New York appearances, Spivakov has concentrated on classical, aristocratic literature, and the Mozart record shows that side of his temperament to silken perfection. But the other disk is more interesting, in that he proves—if proof were needed—that it is possible to project the latent intensity of pieces like Brahms' Hungarian Dances (in Joachim's arrangement) without lapsing into sloppy vulgarity. In fact, the sort of style Spivakov brings to such music is far more sensuous and seductive than mere showmanship could ever be. And needless to say, he plays all this music with sovereign technical command.

One worries sometimes that, in an age in which classical music seems cut off from the active cultural life of the day—when serious composers simply aren't connecting with the deepest concerns of a serious but unspecialized public—that truly talented young instrumentalists will begin to disappear. Egorov and Spivakov prove otherwise, and long may they reign.

(What's News, continued on page 40)

WHERE TO EAT NOW

Balducci's

Now, as days draw in and lives become fraught—holidays to come—how reassuring to know that take-out, send-out cuisine is growing not only more available but wonderfully varied and delicious. Typical of '80s trends and abundance: Manhattan's Balducci's (right). This landmark gustatory paradise is redolent of old-time family-run grocery and vegetable stores and new-time “fancy” emporia. Everyone at Balducci's is passionate about food. Our concern: Balducci's prepared comestibles. Some twenty-five salads: crunchy-suave Chicken and Broccoli Chablis; Green Beans and Walnuts in Mustard Vinaigrette; a robust mix of new potatoes in their



rosy jackets. Some twenty-four “main” courses: a magnificently herbed veal roast crammed with prosciutto and spinach; Neopolitan Meatballs—a hot sweetness. Five hundred and fifty kinds of cheese, and fifty varieties of bread. And fresh-squeezed orange juice or fresh apple cider while munching pignoli cookies—aromatic, rich. —Leo Lerman



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WHAT'S NEWS, WHAT'S COMING

TV

By Diane English

The Sherlock Holmes of science

Television is often criticized for not demanding enough of us. But then enter *Connections*, one of the most challenging and entertaining and visually exciting "educational" series to come down the tube. *Connections* is extraordinary, addictive television—guaranteed to shake up your view of everything technological, from can openers to computers.

The ten-part series on PBS (Sundays, 8:00-9:00 P.M., beginning September 30) was created and hosted by James Burke, whose face is as familiar to British television audiences as Walter Cronkite's is to us. But to say that Burke "hosts" this program is misleading. He is *in* it, like a Sherlock Holmes of science, tracking through twelve thousand years of history for the clues that would lead us to eight great life-changing inventions—the atom bomb, telecommunications, the computer, the production line, jet aircraft, plastics, rocketry, and television.

Burke has the kind of on-camera energy other BBC series hosts might find sort of... American. Burke is never in a studio, never in a wing chair, never *sitting*. He is standing safari-suited in the kitchen of Napoleon's chef who is inventing the Chicken Marengo that will someday lead—according to Burke's ingenious explanation—to the invention of air conditioning!

"Two very clear things came out of my investigations for this series: the kind of history taught in school is wrong—history has never run in straight lines. Secondly, most people credited with inventing things didn't. We kept finding these little guys who did things for which the biggies in history got the credit."

The series' first installment, "The Trigger Effect," flings us back to New York City, 1965, during an amazingly real re-creation of the great Blackout. Burke advertised for and got New Yorkers who had unusual experiences on that day and let them improvise for the cameras—a birthday party on a stalled subway car, birth by candlelight at Mt. Sinai Hospital. That was a day when all our precious technology was pulled out from under us, and we had to wonder, as Burke does, if we could survive when the gas runs out. Cut to ancient Egypt: the plow is invented, and man begins to plant the first seeds that will lead to the scientific and technological marvels of modern life. And the happy accidents that brought us to where we are today will keep on happening until we stumble upon a way to keep ourselves together in the future.

MORE TV

Watch for James Earl Jones in "Paul Robeson," the TV adaptation of the Broadway play about the life of the gifted Black performer and political figure. October 8, 8:00-10:00 P.M. on PBS.

(What's News, continued on page 45)

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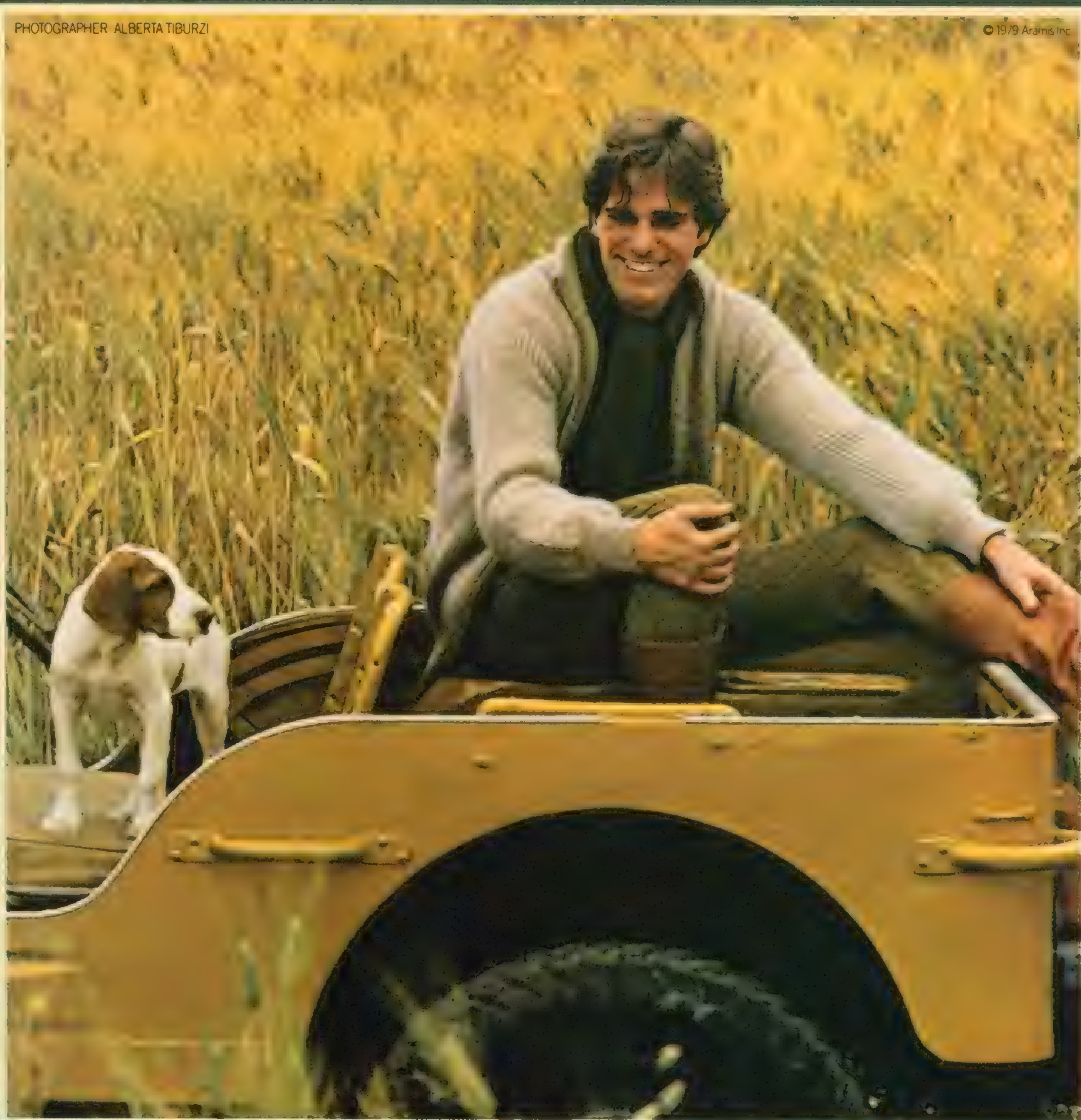


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DEVIN

COLLECTING

By Judith Goldman

Tricks and traps for buyers

One result of the nonstop collecting epidemic: more shops selling everything at escalating prices cause dilemmas for collectors. How to know what to buy? Whom to trust? Where to go? Is a lamp really by Tiffany, a paperweight by St. Louis? Is your find from a Venetian lagoon, or just Asbury Park? The most useful caveat: the time-worn "Buyer Beware." But how to go about it? Become a knowledgeable buyer—it's the best protection. Study the subject; and whether in dusty or grand emporiums, look for signs of quality, integrity.

Keep an eye out for evidence of professional affiliations—window decals or plaques. They signal membership in trade organizations, like the Art Dealers Association of America. Membership means that a dealer has experience, the respect of colleagues, and that buyers have a place to direct grievances.

Be sure to study receipts. A reputable dealer's receipt will describe the object sold and guarantee its authenticity. If one discovers an object is "not right"—a trade euphemism for a fake or misattribution—a reputable dealer will take it back.

The better dealers are experts, scholars. They have libraries. Look for books, which can signal the difference between specialists and generalists. When in doubt, ask what the standard reference books are on any subject; ask, too, which museum collections are best. (For example, to study American furniture, visit the Henry Francis duPont Winterthur Museum, near Wilmington, Delaware.) If a dealer turns huffy, don't forget that your expertise is ultimately to his advantage: As a collector's taste advances, so do the price tags of objects he desires. If a dealer doesn't know the answers and you do, you may be lucky; if neither of you knows the answer, shop elsewhere until you know what you're doing.



These pearl earrings, once owned by a Colonna princess, may sell for \$150,000.

Sometimes an object is old, but its popularity is new, like the romantic Victorian paintings that are currently bringing faddishly high prices. When you're at the leading edge of a trend, don't expect a dealer to know more than you do. Trust your instincts.

Comparative shopping is essential. When you fall in love with an Art Deco Venetian glass chandelier for \$500, spend time pricing comparable chandeliers.

Develop an ear for how dealers talk. Learn to distinguish fast chatter from informed opinion. Beware of dealers who call everything a masterpiece and those who tout investment. Dealers who give their own inventories mixed reviews, who say this piece is

fine and this one's more modest are straight talkers.

A final tactic: I've a friend whose acquisitive urge is boundless. When he shops for eighteenth-century porcelain, he pretends interest in nineteenth-century pieces. He has spent hours looking at a five-figure Munch lithograph, when he's really after a \$500 drawing. Shameless about his duplicity, he insists that game-playing is part of the chase. He stays ahead of the trends. At the moment, he is acquiring: Peruvian fabrics, drawings, American Regency furniture, turn-of-the-century art pottery, and 1950s Swedish glass. He says, "I am a collector and I never forget that they are dealers."

MORE COLLECTING:

Professional affiliations to look for: Fine art dealers (painting, sculpture, prints, drawings) belong to the Art Dealers Association of America; antique dealers, to the Art and Antique Dealers League of America, or the National Antique and Art Dealers Association of America. (Their motto: "Life devoted to art."); or CINOA, an international organization representing antique dealers in fourteen countries; rare-book dealers belong to the Antiquarian Booksellers Association of America, Inc.

Courtly love at auction: On October 16, Christie's New York sells large pear-shaped pearl earrings, once the property of Henrietta Maria, daughter of Henry IV. Henrietta Maria sold them to Louis XIV. A love-struck Louis gave them to Maria Mancini. She took the jewels, but turned down the King, and married instead the Italian Prince Colonna—a man as enraptured by her rejection of the French King as by her beauty. Portraits of the Princess and her pearls hang in three European museum collections. Christie's last sold the pearls in 1969 at Geneva for \$75,000. The current pre-sale estimate for the royal baubles is \$120,000 to \$150,000. In the same sale, a collection of five hundred cuff links, the accumulation of a film producer and French-cuff fancier, have pre-sale estimates ranging from \$100 to \$5000.

DANCE

By Holly Brubach

Cunningham: a game plan for dancing

Games are metaphors for everyday life, pitting strategy and skill against the unknown. We also play games as a pastime, for diversion. These are among the motivations for art. Art is sometimes a game.

Merce Cunningham was the first to champion this idea in dance. At a time when abstraction seemed the key guaranteed to unlock the future of art and dance had been rid of all obligations to plot and character, costumes and scenery, he did away with the only remaining determinant—the music. In



Merce Cunningham (third from right) and dancers: "his refusal to hold his own dances sacred has redefined the terms of dance as an art"

silence, he made dances to be combined with music and decor only in performance. The movement is one of three independent variables, and the effect is left largely to chance, beyond the control of the choreographer, composer, or designer.

Chance, as a means of introducing new possibilities, may determine not only the sequence of movements in phrases but the order and "casting" which are different for every performance. This continual rearrangement prevents Cunningham's dances from becoming "fixed," his dancers from lapsing into habitual patterns of movement.

The entire repertory, then, consists of individual works divisible into movement phrases. In the early 'sixties, Cunningham began assembling excerpts from several different dances in "Events," one-time-only performances in which direction and sequence are determined by the roll of the dice. Cunningham and his company are scheduled to perform more "Events" this fall, in New York City.

Cunningham's irreverent cutting and splicing of his existing repertory, his refusal to hold his own dances sacred, has quietly redefined the terms of dance as an art. It is as if Picasso had thrown one of the *demoiselles* of Avignon, a harlequin, and the horror of the Spanish revolution together in a single painting. Because Cunningham's dances are abstract, they do not presume to "comment" on life. But the "rules" by which they are made are nevertheless metaphorical: Chance determines the course of "Events," and the outcome is unpredictable, different every time. This is the endless fascination of a game played with movement.

MORE DANCE:

Dance Umbrella series, now in its fifth year, was the first program of its kind, in which small dance companies band together and share the costs of a season—quite possibly the wave of the future, the only viable strategy in the face of rising production costs. In the works for this fall: Cunningham's "Events"; Martine van Hamel's New York debut as a choreographer; and Les Ballets Trockadero de Monte Carlo—"en travesti," ransacking the classics. At Camera Mart/Stage One, NYC.

Happy Birthday to Sir Frederick Ashton: In honor of his 75th, the Royal Ballet is staging an all-Ashton gala celebration at the Royal Opera House, Covent Garden, in London; Oct. 9. The program: "A Wedding Bouquet" revived for the first time in ten years; Jennifer Penney and Anthony Dowell in "The Dream"; and "Symphonic Variations"—this last alone is worth the trip.

Alexandre



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by Charles of the Ritz

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Now, find your skin situation and read on.

YOUR SKIN FEELS TIGHT. YOUR MAKEUP LOOKS DULL. VERY REAL PROBLEMS.

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And one incredible formula that with liberal and regular usage over the years, actually may reduce the chance of skin cancer and premature aging due to over-exposure to the sun. We know your kind of skin. And with just the right prescription, it can be simply beautiful.

Things our Beauty Specialists may prescribe
Special Balancing Soap, Activating Clarifier, Moisture Balancing
Day Care, Optimum Balance
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under dermatologist guidance.



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You're not always sure how to handle your skin. You do one thing to help your dry skin and your oily area gets mad. Or vice versa. We understand. And, we can help.

The program our Beauty Specialist prescribes will depend upon the degree of dryness and oiliness. To recommend specific products without examining your skin first, would be presumptuous on our part.

But, we can tell you something that you should find comforting: your skin is really the closest to what dermatologists call "normal."

So don't be confused any longer. Just know that we have the prescription to give you beautiful, healthier-looking skin.

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A shiny face. We've got just the prescription because we don't think oily skin is a kid's thing.

Things our Beauty Specialists may prescribe:
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100% fragrance free. Clinically tested. And developed
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"There are some things I don't believe in: Pressuring you, keeping you waiting, selling you a product that really isn't right for you. That's what I don't like.

Here's what I do believe in: Giving you personal service, counseling you on what formulas are right for *your* individual problems.

I don't mean to sound corny about it, but I really love what I do. I believe in what Prescribed Skincare can do for you.

And I really like it when you ask for my help.

Because I think you're
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Because you'd rather be yourself than anyone else.

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Success keys...legal advantages...radical art

■ SUCCESS ON YOUR OWN

"Of course I can stand success; it's failure I can't take," said Dianna Croteau when her husband teased her and her partner, Ruth Lambert, about the imminent success of their three-year-old business, Forms and Worms. This mind-catching title identifies the firm the two Connecticut women founded to fill a simple need. When the Federal National Mortgage Association and the Federal Home Loan Mortgage Corp. agreed on a standard form for obtaining home mortgages from banks, the two women formed their own business to supply suitable forms (and others of use to bankers, appraisers, and real-estate agents). The firm will probably gross \$200,000 this year, but Ms. Croteau actually reacted to their initial success with panic. Her fear of failure (or fear of success) resulted in overeating. "The business you own is the image of you," she discovered. "If the business is growing, your job will always change."

The two women sought help in the group discussions at AWED (American Women's Economic Development Corp.), where they could share experiences with other entrepreneurs. After about six months, Ms. Croteau finally realized it was too late for her to go backward; she *had* to take a positive approach—then she lost the weight she'd gained. "We want to be successful and rich," said Ms. Lambert; "I want money and power," Ms. Croteau agreed.

Help for other women who want to sidestep male bias by developing satisfying businesses of their own is also available from the New York Association of Women Business Owners (341 Madison Avenue, NYC 10017; 212/867-8756), which is working to form a national network of similar organizations and, on October 15-19, will sponsor their second Women in Business Week. A few of the luncheons and workshops planned this year and their sponsors: financial expansion, Merrill Lynch; home furnishings and fashion, Celanese Corp.; women in the business of sports, Metropolitan Life Insurance; women in communications, four Bell Telephone companies; direct selling, Avon Products; loan applications, Citibank; personal financial planning, investments, and estate planning, Manufacturers Hanover Trust Company.

On October 2 and 3, representatives of women's groups, foundations, and corporations meet for the second Women's Exposition on Women at Work, sponsored by the Women's Action Alliance, NYC (212) 532-8330. . . . October 27 is the date selected for some four thousand Democratic women who are elected officials to meet in Washington DC to plan for the 1980 Democratic National Convention (50 percent of delegates will be women).

■ LADY KILLERS

What role does the woman most often play in mystery writing? The corpse! But Dilys Winn has followed up her funny crime book *Murder Ink* with *Murderess Ink* (both, Workman Publishing), a cheerful compilation of thoughts about women involved in murders—fictional or actual. Articles, photographs, charts, and disquisitions on such topics as the role of cleavage in mystery fiction—its meanings vary in Gothics, Stately Homes, Hard-Boiled thrillers, Spy stories, with this analysis of the Swedish Procedural novel:

"Scandinavian career girls do not have breasts. They do, however, have prominent nipples, with a deep brown tint that contrasts smartly with their lank blond hair—worn long to disguise their concavity. Once per book, the Northerner will undress and hop into bed with her married policeman boyfriend. This means it's going to rain. He will then contemplate her nipples for the duration, an activity which makes him wax philosophical about . . . contemporary society and the melancholia basic to all cold climates."

■ WOMEN ARTISTS, UNLIMITED

With an audacious approach to educating women artists that combines a supportive group experience in feminist thought with nontraditional instruction in art theory, techniques, and women's folk traditions in art, the New York Feminist Art Institute has opened its doors in spacious truck-terminal quarters with a Hudson River view at 325 Spring Street, NYC 10013; (212) 242-1343. Agreeing that art *should* have no sex, one of the Institute's six-woman board members, Irene Peslikis, said that the school's two-year program is designed to redress some of the male prejudice women have encountered in the art world; courses offered in the first summer program included one described as "Being radical in a straight environment. For those who want to be radical without being fired."

■ VOLUNTEERS REWARDED

"Central casting" can simplify life when you want to volunteer. In a New York program that's served as a pilot for other cities, the city-sponsored but nonpolitical Mayor's Voluntary Action Center mobilizes available people power by interviewing, recruitment, and referral of adult volunteers to public agencies and nonprofit organizations. On October 16, New York's tenth annual Mayor's Volunteer Activist Awards will go to twenty-five outstanding groups and individuals. Four special awards: *Adult Individual*, Sonia Binkhorst, M.D., a psychiatrist who volunteers counseling to victims of rape and battering; *Adult Group*, SCAN-New York (Suspected Child Abuse and Neglect), volunteer parent aid and treatment center; *Youth Individual*, Mary Cortese, high-school student organizer and now director of St. Saviour's Clinic for the Mentally Retarded in Brooklyn; *Youth Group*, Student Lay Advocacy Project, college students providing information and referrals to older New Yorkers.

■ WOMEN/THE LAW: WHO'S ON FIRST?

Today, women often have the edge in getting jobs as lawyers; this is the opinion of the first woman appointed to the Colorado Supreme Court, Jean Eberhart Dubofsky. The thirty-seven-year-old Topeka, Kansas, graduate of Stanford University (history) and Harvard Law School said that "30 to 40 percent of those now in law schools are women; whereas ten years ago, it was 2 percent. Law will probably be the first of the traditionally male professions to have as many women as men."

The mother of two young children, Ms. Dubofsky acknowledged her lawyer husband's acceptance of her dual role, said that such support is essential and that "most women who have received top appointments in the legal field really owe an awful lot to the Women's Movement."

Another first-time appointment was the swearing in to the United States Court of Appeals for the Second Circuit in New York of Amalya Lyle Kearse, one of the youngest people (forty-two), first woman, and second Black (first was Thurgood Marshall, now U.S. Supreme Court Justice) on this important bench. As a career for women, Ms. Kearse said, law is "a good one."

Only six of the 110 U.S. Circuit Judges are women; only seventeen females among 427 U.S. District Judges. A few months ago, a Federation of Women Lawyers' Judicial Screening Panel submitted to the Senate Committee on the Judiciary its evaluations of three candidates for the Federal bench, the first time an evaluation by a group other than the American Bar Association had been formally included and made part of the confirmation hearing record. The FWL panel rated judicial candidates on the basis of concrete action to improve the status of women, minorities, the handicapped, and the poor. "We believe the request for the FWL evaluations indicates a new respect and consideration for women in the legal system," said Lynn Hecht Schaffran, the group's national director.



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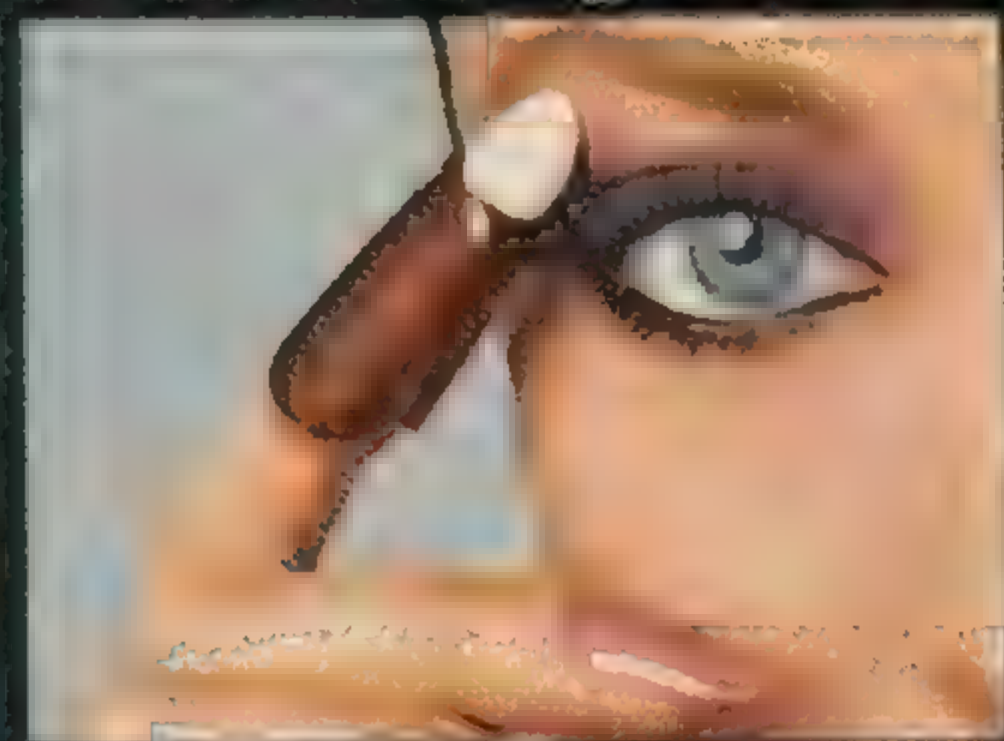


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Courtesy: it's good for you

Meeting rampant rudeness with pleasant social contact can relieve stress

BY BARBARA LANG STERN

Rudeness sometimes seems epidemic in America. It's been attributed to our tensions, competitiveness, rebelliousness, bluntness, overcrowding, shifting values, anonymity, mobility, and self-centered ways of thinking. But what we're just beginning to recognize is that rudeness creates stress and negates positive human contact; it's potentially fatal to our physical and psychological well-being. There even are some signs that we may be emerging from a possessions-oriented, "me first" period into an era in which human relationships will be more valued.

A bus driver slams the door in the face of a hurrying would-be passenger. You witness the scene and it troubles you. Or you speak pleasantly to someone and you're ignored or given a sour or hostile response. You feel a twinge—or a surge—of displeasure. Most of

us face many such incidents each day. Perhaps you tell yourself, "This isn't worth getting annoyed over," or, "I may as well relax since I can't do anything about that." Yet a little spurt of adrenalin warms you, quickens your pulse, and raises your blood pressure each time rudeness assaults your senses. You are, in other words, experiencing stress. Is there anything you can do to help yourself?

"People are rude because *they're* under stress and they're psychologically out of shape," says Richard Corriere, Ph.D., psychotherapist and coauthor with Joseph Hart, Ph.D., of *Psychological Fitness* (Harcourt Brace Jovanovich), a book which explains that psychological exercising does for the personality what physical exercising does for the body. "Most people don't have the skills they need to allow their words and actions to match their thoughts and feelings. They don't

know how to be true to their inner feelings without being rude, or how to respond to someone who's rude to them.

"For example, suppose you get up in the morning after a bad night's sleep. You go to fix yourself a needed cup of coffee and there's no half-and-half in the refrigerator, so you rush out to your neighborhood store.

"Well, you're bright and early this morning," warbles the store manager cheerfully.

"Now, the last thing you feel like doing is exchanging polite pleasantries. Maybe you force yourself to respond with a token greeting, or maybe you glare silently. Either way, your original stress has increased and is turning into distress, which is what happens to stress when you carry it for a long time.

"Now let's replay the same situation. You're in the store and someone brightly wishes you a good morning. You answer, 'I really need my cup of coffee before it can be a good morning!' You haven't been sweet or gracious, yet you haven't been rude, either. You've spoken with intensity, but it wasn't directed against the other person. And above all, you feel an immense relief because you made contact with somebody else.

"Contact takes place when you notify another person of your needs. It can be the simplest kind of need, but you discharge your stress at that moment because you become vulnerable. You leave yourself open so the other person can tell you, for instance, 'I don't really care if you need a cup of coffee or a shot of heroin!'; but chances are that the other person will actually say something like, 'I know what you mean.'"

Dr. Corriere points out that manners are a valuable, ritualized way of making contact, which human beings absolutely need in order to survive. Research has shown that people who have few social contacts are two and one-half to three times more likely to die prematurely than those with an active social life.

"The trouble is, most people don't understand that 'social contacts' don't just mean cocktail parties or intimate relationships," says Dr. Corriere. "You can go to the hardware store and say, 'Hi, John; my faucet's leaking.' And *that's* contact.

"Under stress, when formal manners seem inadequate, we shouldn't abandon them but rather use and expand them so they let us make the contact we need.

"For instance, suppose *you* greet someone pleasantly and you're ignored or snarled at. You can either tell yourself, 'I'm a fool and I'll never act pleasant again,' or you can simply say to the person very clearly, 'Oh! You must not have heard what I said. I said good morning.' When you push the point, whether the other person responds or not, you've exercised your personality. You've discharged stress, which is a known killer, instead of allowing it to build into distress within you. And such behavior even helps the other individual to see what's really going on.

"I'm very optimistic that people are going to see the wisdom of relating like this. We'll learn from each other. So if a bus driver slams the door on an approaching rider, someone will say, 'I don't like it when we can't wait two seconds for a passenger.' And someone else will agree, and the driver will learn something, too. "We really have tremendous biological power with each other when we deal in this manner. We have a greater sense of identity and affirmation about who we are, what is real, and how we can have influence and live actively rather than drift passively in the world." ▽

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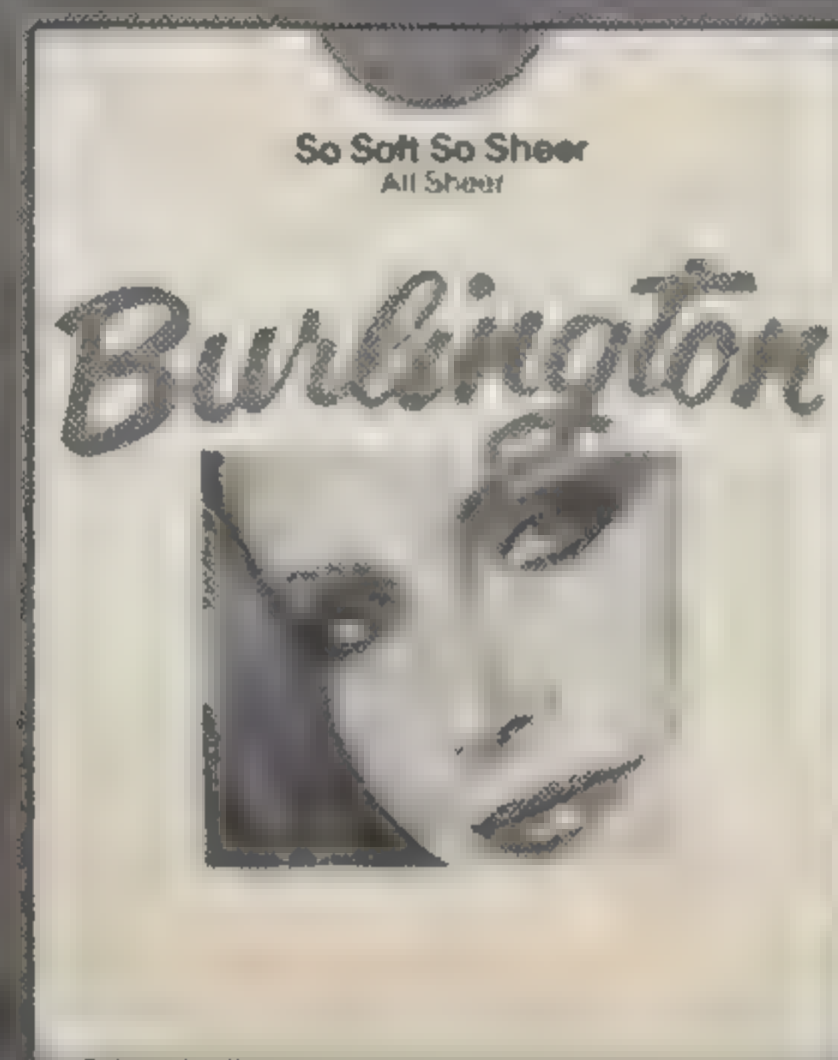
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The skinny leggings



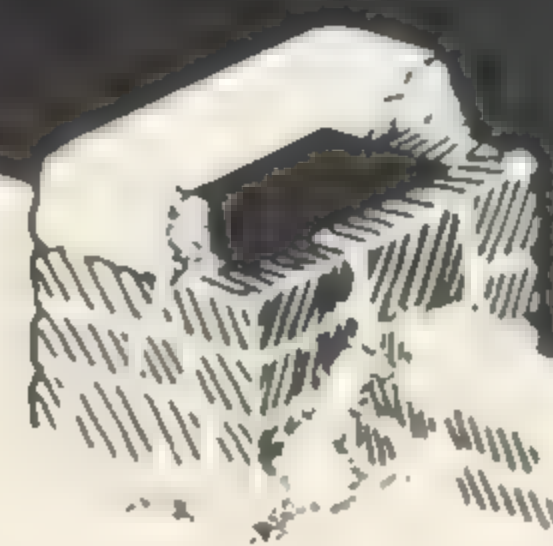
Above left: Twin sweater set in gold nugget, emerald, and mahogany knit, black knit leggings, by Phyllis Sues. Right: Crewneck wool sweater over matching leggings, Willi Wear by Willi Smith.



Betsey Johnson's striped dress and cotton Lycra leggings, left. Right: Nylon wind-break jacket with shorts, striped T-shirt, leggings, from Newport Sportswear.



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Angora leggings worn with matching embroidered camisole and cardigan, above, bought by Diana Ross, from The Right Bank Clothing Co., Beverly Hills.

One of the big ideas popping up all over New York and Los Angeles is the skinny leggings look, according to Vogue editor Debbie Smith. It's the perfect answer for keeping warm during this energy-conscious winter. In the California collections of Nancy Stolkin, Christine Albers, and Donald J. Pliner of The Right Bank Clothing Co., leggings are designed for at-home dressing as well as for outdoors. Betsey Johnson loves the idea of leggings in order to make a statement about legs. She shows leggings under a short dress for clean-cut proportions. Most of the designers see leggings as a whole new way of body dressing for a slimmer, sleeker shape. Of course, they all agree—leggings are so functional and warm under dresses, skirts, and pants.

Norma Fink, one of California's trendy designers, believes the leggings look is going right into spring particularly in terry.

Stores, details, next to last pages
Hair and makeup by Arnold Pipkin



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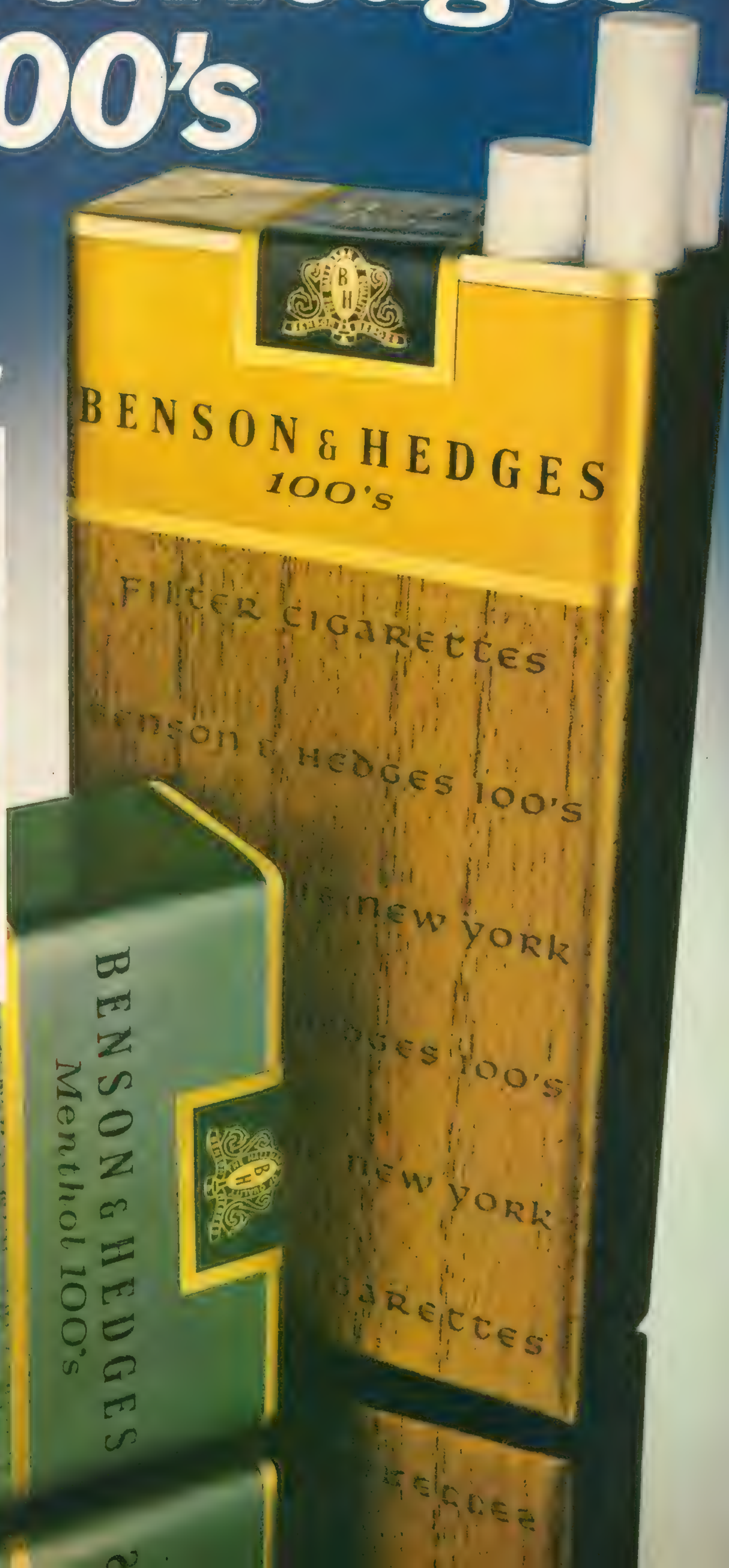
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Horoscope

By Maria Elise Crummere

October

Aries: You're full of surprises. **Taurus:** Bargain for the best. **Gemini:** Test-time. **Cancer:** A "together" month. **Leo:** Your renaissance begins. **Virgo:** Travel success. **Libra:** A lucky 13th. **Scorpio:** Unusual expectations. **Sagittarius:** Speak out! **Capricorn:** Good new-moon times. **Aquarius:** Status surges. **Pisces:** Social highs

Aries

MARCH 21-APRIL 20

This month finds you grounded for a change—and determined to do something that you love. If you remain staunch all month, an unusual surprise comes at month's end. Mars, your ruler, now in dramatic Leo, puts you in the driver's seat. On the 14th and 15th, you meet a challenge. On the 24th and 25th, you surprise everyone and prove that you can deftly deal with the love scene. On the 26th, you handle a business situation so subtly that you outwit those who tried to corner you. Your most difficult day of the year is the 30th. If you wish to tempt fortune, play the cards as they fall now—but don't play any games with love!

Taurus

APRIL 21-MAY 21

During the first ten days of the month, you are the peacemaker—the keeper of the fold. Your co-workers and partners trust you, but they are making the deals—not you. On the 11th, the atmosphere changes and you change, too. Suddenly, you want the best of the bargain—particularly after the new moon on the 21st. Take care not to be too demanding with loved ones, however. The 25th, especially, is a day that you could take advantage of someone who admires you. On the 27th, you meet with opposition and take a loss. You right all situations on the 30th and are restored to your kind and generous self.

Gemini

MAY 22-JUNE 21

The first six days of the month, your ruler, Mercury, in Libra, lets you negotiate agreeably on any level. From the 7th to the 29th, when Mercury moves into Scorpio, heavy weather sets in. Get ready for this "trial" period from the 8th to 14th. The 15th is test time: be careful not to say a curt word that could cause a loss. The new moon on the 21st offers a surprise advantage; follow it up. If you like the new idea or proposal that comes at this time, agree or sign on the 23rd. Your personal affairs are now secure. The last week of the month is the best for you.

Cancer

JUNE 22-JULY 22

The full moon on the fifth emphasizes Libra—the mating sign—and makes courtship and marriage the keynote for single Cancerians. For marrieds, particularly for the enterprising, a strengthening of the partnership bond can now occur. Mercury (ruling signa-

tures) and Venus (ruling income) help improve finances and let inventive ideas prosper and grow. The 27th is a most harmonious day to break away from a routine weekend: take a daring step to do something unlikely—socially—that will give your esthetic side a chance to evolve into a new refreshing pattern.

Leo

JULY 23-AUGUST 23

This is the month to weigh ideas, habits, and relationships. Reason? The Sun, Mercury, and Venus have entered Libra—the sign of justice—making this the time to take inventory of your life. Eliminate waste, useless habits, and relationships that have run their course. Think everything over the first six days and make the necessary adjustments before your renaissance begins. Since Leo is the sign of authority, you can easily follow through on ideas that represent renewal. On the 12th, outline a dream; use the 13th to make a powerful friend. On the 15th, hitch up with an old friend.

Virgo

AUGUST 24-SEPTEMBER 23

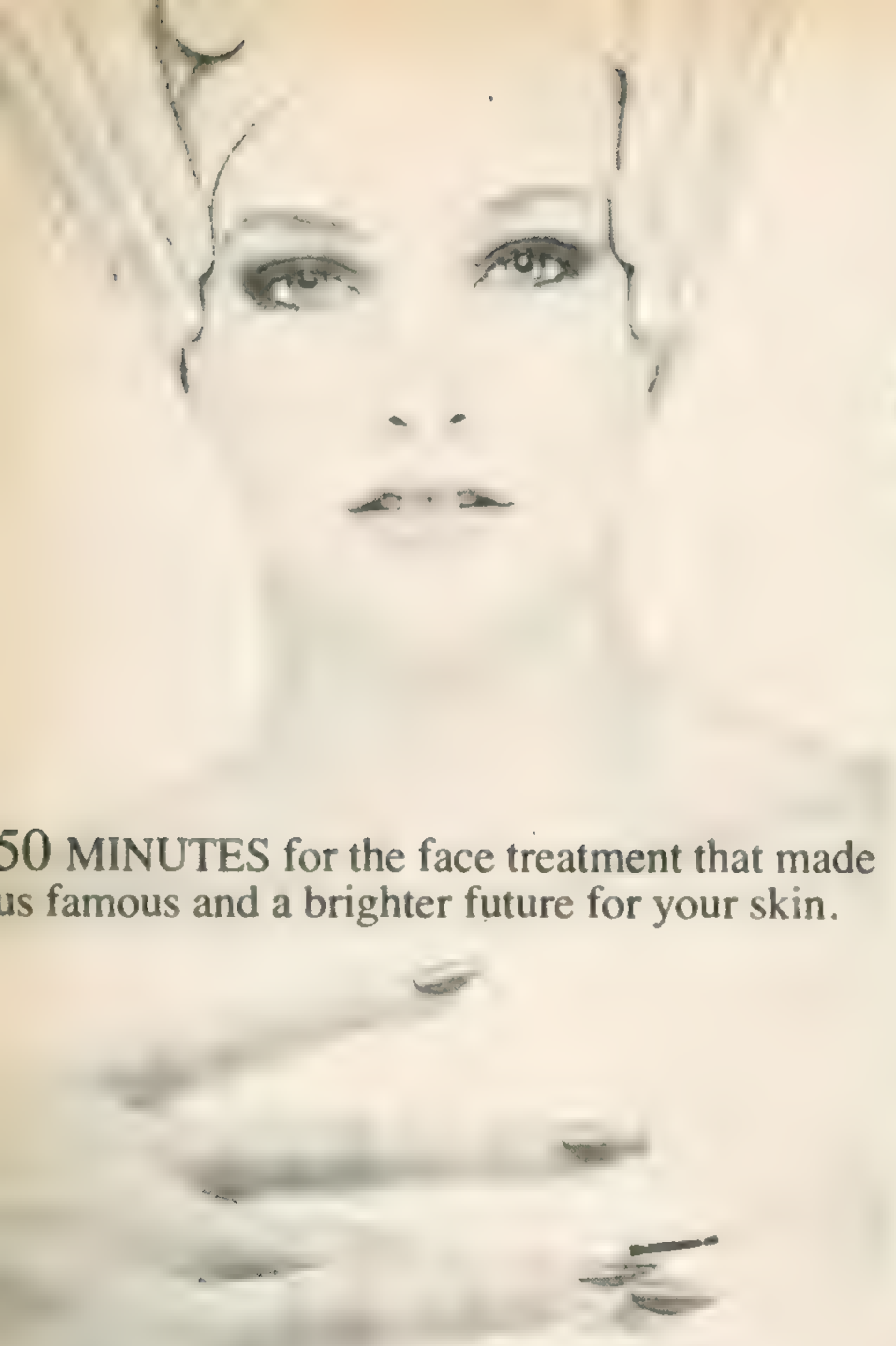
Jupiter has just entered your sign, so you are in for a most prosperous season—one that will get better and better through the remainder of the year. Get ready for a successful journey; the action begins on the 7th and is the first sign of your new good times. On the 9th, sign *nothing*. The 16th brings a proposal; but do not respond to it until the 21st. The best day to start cultivating all that you have gathered is the 26th. Then, sum up and make your choices. On the last two days of the month—especially on the 30th—close up shop because the opposition is settling in.

Libra

SEPTEMBER 24-OCTOBER 23

This is *your* month. The Sun in Libra strengthens your power—and Mercury gives you the right to project your ability and presence until the 7th. Venus, at home in Libra, leads you to promote your social position and to correct any lagging relationships. You will wish to spend and luxuriate at this time—but be careful! Venus, conjoined to Uranus on the 2nd, could make you too extravagant. The 3rd should take you back to someone from the past. On the 10th, your spree period fades. On the 11th, you really get down to serious activities. On the 13th, luck surrounds you, presenting a lovely opportunity. The remainder of the month—especially on the last day—do something important: ask for something meaningful. (Continued on page 115)

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Elyse Arden
THE SALON



HOROSCOPE

(Continued from page 113)

Scorpio

OCTOBER 24-NOVEMBER 22

Put your negotiating ammunition together the first six days of the month; but do not present it until the 8th. Do not expect financial assent or agreement until after the 11th. Make your first business approach on the 12th and 13th. The remainder of the month is prime for you as long as you are well prepared to get support or approval for what you seek. Don't ask for anything on the 16th or 17th though! The new moon on the 20th and 21st is a far better time to do this. On the 27th, expect the unusual.

Sagittarius

NOVEMBER 23-DECEMBER 21

With the sign of Scorpio holding three planets (Mercury, Venus, and Uranus) in its grasp, a lot seems to be going on behind you... underground. You now have Neptune in your sign, creating illusions, dreams, drift. Though you bring optimism and enthusiasm into any atmosphere you occupy, you still have trouble getting through a hidden matter and functioning. You are needed to open up the facts and to air ideas. Your ruler, Jupiter, is in Virgo, your opposition sign—so brave it! Speak out between the 10th and the 15th.

Capricorn

DECEMBER 22-JANUARY 20

Not until the 10th, when Venus and Mercury have left Libra, should you move into the mainstream and say what you have to say. Saturn, your ruler, is now in Virgo and moves quickly to endorse and organize you. Saturn, having stimulated the world's work force, also brings out your own hard-worker side. Jupiter, in Virgo for a year's stay, will eventually join your Saturn, to enhance the organizing of your life's path. New moon on the 21st will make the last ten days of the month—the 29th and 30th—the best!

Aquarius

JANUARY 21-FEBRUARY 18

Born in an Air sign, you like this current Air (Libra) period of new activity. During the first six days of the month, you can have your say and it will be heard. Your social life flourishes until the 10th. Mars' opposition prods you into action all month and your ruler, Uranus, still in Scorpio, tests your mettle. But you are unyielding—and you have allies after the 10th. On the 20th and 21st, your status increases. On the 23rd and 24th, you become more organized; then, *press* your claims, establish an improved life plan.

Pisces

FEBRUARY 19-MARCH 20

On the 2nd, Venus, planet of love, stimulated by dream-maker Neptune in the same degree, has you riding a pleasurable wave that lasts until the 10th. If you are artistic or musical, put your inspiration to work by creating—or by traveling on an assignment that will boost your professional status. This is a stunning social time as well. You may be asked to volunteer for a duty on the 20th that could lead you into a new and rewarding cycle. The most instructive days for you to deal with this opportunity are the 26th and 27th. Then, someone you trust points out the advantages.

"May the light of love, rekindled during this holy season burn brightly all year long." These words are engraved on the back of our 1979 Christmas plate, a keepsake crafted of fine pewter.

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<i>Chicago</i>	<i>Bonwit Teller</i>
<i>Dallas</i>	<i>Neiman Marcus</i>
<i>Detroit</i>	<i>Renaissance Center</i>
<i>Houston</i>	<i>Post Oak Galleria</i>
<i>Manhasset</i>	<i>Americana Shopping Center</i>
<i>Miami</i>	<i>Mayfair in the Grove</i>
<i>Montreal</i>	<i>Westmount Square</i>
<i>San Francisco</i>	<i>Joseph Magnin</i>
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When dry lines begin to form in your delicate eye area, it's time for special care. PROGRÈS EYE CREME moisturizes to help minimize those tiny lines...can help prevent new ones from forming. Wear it night and day, alone or under makeup, for 24-hour protection plus complete treatment care. Now isn't that what you want for the most fragile skin on your body?

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PROGRÈS. When your skin tells you it's time...common sense tells you it's right.

LANCÔME

PARIS



A black and white close-up portrait of a woman. She has dark, dramatic eye makeup, including thick eyeliner and mascara. Her hair is pulled back, and she is wearing a dark, possibly velvet, headpiece or veil that covers the top and back of her head. She is looking slightly to the left of the camera with a subtle, enigmatic expression. The lighting is soft, highlighting her facial features against a dark, out-of-focus background.

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Living a double life: how to cope with home/career —and have energy to spare

BY AMANDA LOVELL

It might help to look at the logistics of life the way author Peg Bracken did housekeeping: as a choice among ease, economy, and elegance. (Elegance, for your purposes, means peace of mind.) You can have two out of three. Example: cleaning the swimming pool. You can have a service come in and take care of the whole thing. That's easy, stress-free, but no economy. You can hire your neighbor's twelve-year-old, which is easy and economical . . . but then you never know when he's not going to show up, do you? Or you can fling up your hands and do the job yourself, which saves you everything but effort. We are living in times that have given us the term "prioritize."

BE OPEN-MINDED ABOUT CHILD CARE

● Plan child-care arrangements that don't mean you have to have the split-second precision of the Flying Wallendas to make them work. One New York editor we know, the mother of two daughters, advises: "The key is to be flexible in your thinking about child care. The kind of help you need when your children are very young is different from what you (and they) need when they are older." Her solution: a traditional baby nurse for the early years, supplanted, later, by a series of *au pair* girls from foreign countries who live with the family for several months each between trips around the U.S. and—most recently, a young American actress from out of town who is delighted to have a good home with them, earn a salary planning, shopping for, and cooking the meals, with lots of free time left for her acting classes, rehearsals.

HOW TO SHOP—AND WHEN

● Look for: more one-stop-shopping areas, as department stores compete for busy people's business. At Macy's: the most businesslike bags and briefcases are convened in one working-woman's bag spot on the first floor. At Bloomingdale's, New York: a central counter on the main floor—new this month—you can take your entire beauty-shopping list—Revlon lipstick, Lauder blusher, Arden cleanser—and they'll do all the scurrying around for you.

● Beat the crowds. Our source at I. Magnin, in San Francisco, reports that on the deserted-to-mobbed scale, the least crowded day is Tuesday, followed by Wednesday, Friday, Monday, Thursday, and (jammed) Saturday, in the afternoon. The best service you can get is on Saturday morning between 9:30 and noon, before the afternoon shoppers come in; they're fully staffed and not crowded. The least-crowded times are opening to 11:00 A.M.; and 5:30 to 8:00 P.M. on Monday and Thursday evenings. The least crowded weath-

er is rainy. This is true of most stores. At seven o'clock on a wet Monday night, you might have the place to yourself.

Take advantage of services. Wrapping. Sending. Personal shopping. The trick here is to disengage your ego. If you can sit still for somebody else to put your entire wardrobe together, you can do just that. If not, the special shopping services are still useful. Saks Fifth Avenue's International Shopping Service will cheerfully take care of your entire Christmas list from start to finish, as well as put together a complete wardrobe for you; select corporate gifts; handle returns—should the need arise. The central telephone number to call is (212) 753-7967.

Do as much as you can by mail and phone. Linens, housewares, and children's clothes lend themselves to semiannual mass orders.

● Buy in quantity: all-purpose gifts—scented soaps, candles, potpourri—children's birthday presents—and birthday cards; saves last-minute shopping time.

● When you can, buy Christmas gifts during the year as you see the right thing for people on your list, then stash purchases in a special drawer or shelf, wrapped and tagged; you may find yourself actually enjoying the Christmas season.

WAITING TIME—THEIR PLACE

How to cope with the doctor, the dentist, the hairdresser . . .

● Get the first appointment in the morning—before they fall hopelessly behind schedule.

● Or: take a late-afternoon appointment, and don't schedule any meeting or errands for the rest of the day. Learn to stagger stressful appointments to give yourself breathing space. (If you don't give yourself a break, how can you expect anyone else to?)

● Call before you leave to find out how far behind they're running; adjust your departure time accordingly.

● Regard your sojourn in the waiting room as a chance to catch up on your periodicals. Generally, the worst offenders carry the best selection, but to avoid being stuck with two hours of *Modern Dentistry*, bring your own reading matter. Or work.

● Take your magazine into the examining room with you. You are never home-free, and there is no rule that says you cannot read while wrapped in a sheet.

● Ask yourself: is a doctor worth waiting for? If he runs late because he's a softie who gives a lot of time to his patients, he probably is. If he's got an overcrowded, factory-like practice, maybe not.

● When lining up doctors, it makes sense to have all your specialists at one hospital. You might even be able to schedule all your checkups at one swoop.

● General note on waiting time: instead of fretting about inevitable small delays, learn to enjoy them. The next time you're tempted to beat a red light crossing the street, don't. Use those seconds, standing on the corner, to catch your breath, compose yourself.

WAITING TIME—YOUR PLACE

How to cope with the carpenter, the painter, the repairman . . .

● Students and nonprofessionals may do beautiful, reasonable carpentry and painting, but they may also vanish for a week in the middle of a job, leaving you stranded in a sea of drop cloths. Check references for responsibility.

● If you hire professionals, remember: the bigger the job, the greater the alacrity. From that point of view, it's quicker to get everything painted, refinished, or repaired at one time. Not to mention more efficient—you only have to move furniture out of a room once.

● A tip: If you want floors done or walls painted, least busy months are January and February. Most busy: July, August, early December. For exterior house painting, busy seasons are summer and fall in East and Northeast, spring in Middle and Far West.

HOW TO SIMPLIFY YOUR JOB LIFE

"In a survey of 150,000 working women, 14 percent said that job and family life did not interfere with each other." —Catalyst

The *other* 86 percent of us could greatly benefit from shorter, or more flexible work hours—and so would business. According to Catalyst, a nonprofit agency that encourages working women, there are several kinds of part-time arrangements that have been shown to increase productivity, decrease stress:

● *Job pairing*—in which two part-time people take full responsibility for a single job. Applies to: teaching, retailing, real estate, library work, information services.

● *Job sharing*—where two people divide up the duties of one job. Applies to: jobs involving specific, well-defined projects. Case-workers. Researchers.

● *Split-level jobs*, where instead of an editor-proofreader, for instance, or an interviewer-file clerk, you have one, part-time, of each. Especially good for small companies.

● *Split-location jobs*, where some of the work can be done at home. Applies to what Catalyst calls "creative piecework." Writing, editing, commercial art.

● *Consultant or specialist*. Regular free-lance work for the same client. Expertise is the key here. As in: accounting, engineering, publicity, guidance counseling.

● *Flexitime*. A liberalized full-time schedule that allows for a wide range of arrival and departure hours, provided that everyone is present during the "core time" usually in the middle of the day. Adopted now by many large corporations. (For more information about alternate work hours, or to locate the Catalyst Center nearest you, write to Catalyst, 14 East Sixtieth Street, NYC 10022.)

● *Extended leave*, perhaps "a year or so" when a child is born, and then back to the vigorous full-time pursuit of a career, is what Arjay Miller, retired dean of the Stanford University's Graduate School of Business, suggests. Many conservative employers, such as banks, are quite enlightened, he notes.

HOW TO SQUEEZE AN EXTRA TWO HOURS OUT OF YOUR DAY IF YOU ABSOLUTELY MUST:

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Some of the best beauty shopping to be found anywhere—in a handful of small specialty stores stocked with their own products, or well-chosen imports. Here, a roundup of our favorite spots. Some fill orders by mail—but then you miss out on the browsing, the fun. . . .



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◀ **HERBAL SCIENCE: KIEHL'S PHARMACY** (109 Third Avenue, NYC) set up shop in 1851 with teas, elixirs, extracts, and tinctures. Since then, they've expanded the range to include unusual essences (one we like, called "Rain"), liquid soaps, potpourris with whole rosebuds, shampoos and conditioners. . . . In London, look into Culpeper Ltd., 21 Bruton Street, for herbal stock-in-trade. . . . For home brews: one of the best sources for herbs and roots, teas and spices in bulk is Nature's Herb Company, 281 Ellis St., San Francisco.

CRABTREE & EVELYN'S REPUTATION

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◀ **PENHALIGON'S** is a fragrance boutique in the best British tradition (in NYC, at Bergdorf Goodman; in London, at 41 Wellington Street, Covent Garden; in Beverly Hills, at Neiman-Marcus). Real finds: Fragrances in every form—shave products for men, shampoo, talc, soaps. Antique sterling dressing-table accessories, left. Scented hair dressings that give a wet, sleek look—for men, for women to borrow. And a new fragrance, Bluebell.

Photograph and makeup design by Serge Lutens. Model wears Rose Exact Lipstick, Chocolate Lipliner, Gris Elephant Eye Colouring Pencil, Vieux Rose Soft Colouring Creme, Futur Beige Nail Enamel



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Eyes only

More for your time, money:
long-lasting eye makeup...
"classic" frames

If you're on the go

You probably know that you perform better when you're feeling fit and rested. So, when you've worked hard for six months, you take a vacation. After jogging for thirty minutes, you stop to rest. But did you know that when your eyes are under strain they need a break, too? According to John Eden, M.D., a New York ophthalmologist and author of "The Eye Book" (The Viking Press), eyes get tired just as other parts of the body do. If you're reading, doing any close work and your eyes begin to feel fatigued—close them for a few minutes or gaze out the window, up at the ceiling to ease the strain.

To keep eye makeup from getting "tired," it's good to know about: Charles of the Ritz Eye Shadow Base—goes on under powder shadow to make color last longer, to prevent creasing. Also, waterproof/smudgeproof mascaras, such as Germaine Monteil's Superglo Mascara; cream eye shadows that are creaseproof/waterproof. Estée Lauder, Max Factor, and Lancaster make good ones. Below: To help "set" eye makeup, make it last longer—apply a light dusting of translucent powder over color as a final step.



Consumer tip: Most opticians and many frame manufacturers will guarantee eyeglass frames for the first year. Make sure that yours does.

Nothing stays in style forever—but some things come pretty close: like cashmere sweaters, grey flannel pants, Chanel suits. Season after season, they endure. We think that the five eyeglass frames photographed *at right* fall into this "classics" category. From the standard rimless, which has been around since the 1880s, to the sleek utilitarian Carrera Porsche, 1979's instant "classic," all are simple and functional—designed to improve vision and comfort. *Big picture, above:* Color in Optics, Ltd. full view. All jewelry, by Bulgari-Danaos Ltd. Hair, Garren at The Plaza.

This season's trends in frames: the upswept modified "Cat's Eye"—reminiscent of the 'fifties, the wraparound, the sport frame—a sleek twist on the classic aviator (in aluminum or bright-colored plastic), and the glittery, razzle-dazzle disco shapes—with rhinestones, neon colors.



Proven classics— All time-tested!



1880: the rimless



1910: the poor boy



1930: the full view



Late '30s: the aviator



1979: the Carrera Porsche



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1. Creme Authentique will deep-drench your skin cells with moisture that penetrates deep into the epidermal cell layers, so that they appear plumped-up, firm and full—like our juicy plum analogy.
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Women and competition sports

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BY JANICE KAPLAN

Nobody is surprised anymore to hear that exercise can make you look better and feel great. Women who get involved in sports for the health and beauty benefits find that their bodies quickly become stronger, leaner, and more appealing. But the unexpected news is that there are other reasons for participating in sports. The latest incentive is competition, and women at every level of skill are discovering the joys of facing an opponent head-on.

There was a long period in women's sports when "competition" was a dirty word. Women in college had play-days instead of intercollegiate games, and young girls were told that it wasn't important whether they won or lost in sports—they were just expected to have fun. "There's nothing wrong with having fun," says Eva Auchincloss, the executive director of the Women's Sports Foundation, "but there's nothing unhealthy about competing. I'm not in favor of the win-at-any-cost attitude, but competition is rewarding."

Competition is simply a way of testing yourself and finding your own limits. "You work harder when there's somebody challenging you," says an accomplished swimmer from California, "and there's a real feeling of triumph when you realize what you've done." For too long, women have been unwilling to press themselves to the edge of their potential. When they try, they feel exhilarated.

Much of the dog-eat-dog competition that is characteristic of men's sports isn't yet apparent in women's activities. "You see a lot more camaraderie among the women," says Eva Auchincloss. "There's a very supportive attitude among teammates." Part of the reason for this may be that most women's sports are still very new. Everyone on a team remembers when she was the one trying to get started—and hoping for encouragement. "Women don't get impatient the way men do," says a novice soccer player from Boston. "If you do something wrong, you can bet that someone will just say 'Try again.'"

The boom in sports competition is occurring at all levels—amateur, collegiate, and professional. Right now, 30 percent of the athletes in intercollegiate sports are women. In some schools, that figure was as low as 2 percent just a few years ago. And women are no longer confined to the traditionally feminine sports like tennis and figure skating. Leagues in soccer, rugby, and basketball are becoming more and more popular.

Young boys learn about the pleasures of team competition at an early age, while girls are more likely to play hopscotch or jump rope by themselves. Some management consultants say that team sports can give a man or woman the emotional skills needed to suc-

ceed on the job or in a boardroom. Through athletics, you learn the rules of cooperation and risk-taking, and the psychological benefits of being part of a team that's out to win are enormous. "Since I've been playing rugby, there's a real change in my ability to get along with people," says Bobbie McCrackin, who heads the women's division of the Eastern Rugby Union. "Being on a team is a real growing process. Maybe you don't like all the people you play with, but you learn to work with them and trust them. It's a very intense experience, and it changes you."

Many women who are intrigued at the thought of playing a game like rugby or ice hockey nevertheless stay away from local teams or leagues. Some are concerned that they're too clumsy, and they don't want to be embarrassed on the field. Others worry that the competition will be too fierce. Both fears

are generally groundless. "Most women who come out have never competed before," says one women's organizer from outside Chicago. "We're starting to get a few women who were on college teams, but mostly, we have women in their late twenties and thirties who haven't played anything for ten years. Experience isn't important. All you need is enthusiasm." Many clubs also have A and B teams to accommodate players of different abilities.

Age and body type have a surprisingly small role in determining your fitness for competition. Janet Guthrie was thirty-nine when she became the first woman to drive in the Indianapolis 500, and a runner named Miki Gorman was in her early forties when she won the women's division of the Boston Marathon. While many gymnasts and swimmers become champions when they are the merest nymphets, it's not true that a woman reaches her sporting peak in her teens. With better coaching and more encouragement, women can keep improving well into their mid-twenties, and often far beyond that. Now that colleges are offering athletic scholarships for women, young athletes are finding a reason to keep active.

Women who worry that they're too stocky or skinny or ill-built to be athletes should realize that most sports can accommodate a wide range of shapes. On a volleyball or softball team, for example, you can find women who weigh anywhere from ninety pounds to two hundred. "The heavyweights may look intimidating," says one collegiate field-hockey player, "but often it's the small players who are the real dynamos. They run faster and maneuver better, and they have a lot of energy to go scooting (Continued on page 140)



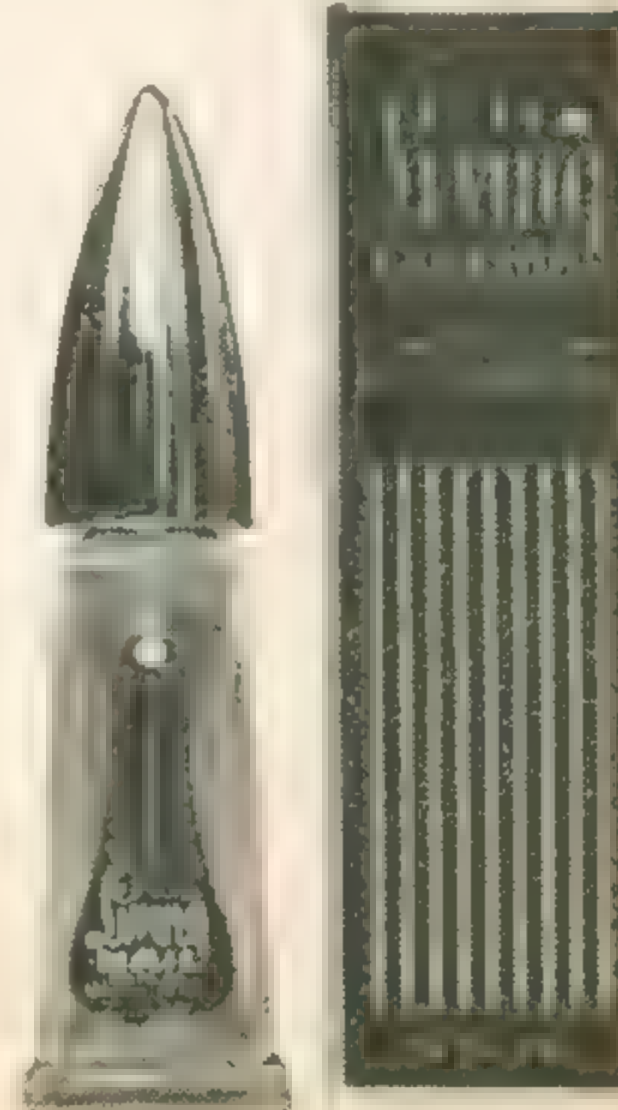
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FITNESS NOW

(Continued from page 139)

around the field."

Most of the myths about women's fragility have already been exploded. If she uses good equipment and prepares properly for her activity, a woman isn't any more susceptible to injury than a man. But the issue of whether or not men and women should compete together isn't yet clear. Some recent studies suggest that pound for pound, a woman isn't much weaker than a man. In very long events, it's the woman who actually has the advantage, since the female body is built for endurance. The main problem with mixed competition right now is that most women are still hindered by their unathletic pasts. A woman's potential may be close to a man's, but if it has been left undeveloped since childhood, the actual difference in skill between the man and woman will be marked.

As women get a better sense of themselves and their own possibilities, they're refusing to be sidelined. The Women's Professional Basketball League recently completed its first season and has expanded into more cities and larger arenas. This year, the New York team will be playing all their games in the Madison Square Garden Center. The players receive salaries of about \$10,000 to \$15,000; the women recognize that they're pioneers in a rapidly expanding field. "If we thought about what the men earn in basketball, we'd go nuts," says Nancy Lieberman, one of the best players in the country. "The sport has its own rewards." Just as important, she and other top players are giving more women the courage to compete, and they stand as role models for sports-minded young girls.

A good example of what happens when women begin to recognize their own possibilities is the burgeoning popularity of marathon running. For a long time, women were banned from marathons, since the 26-mile 385-yard course was considered too grueling for the female body. Then in 1967, Kathrine Switzer crashed through the male-only barrier and raced in the Boston Marathon. It took her more than four hours to reach the finish line, but her example inspired other women. This year, hundreds of women jammed the starting lines of marathons across the country, and twenty-two-year-old Joan Benoit set a new American record of two hours thirty-five minutes. In other words, during the past dozen years, the best women's time in the marathon has dropped by an hour-and-a-half! Obviously, women can't continue improving at such a dramatic pace, but nobody is really certain yet just how fast women can be.

One major frustration for long-distance runners is that the International Olympic Committee still refuses to let women run any race longer than 1500 meters (less than one mile). Several companies, including Bonne Bell, L'eggs, and Avon, have stepped into the breach and are sponsoring their own races. The response has been enormous. The scene at many women's road races tends to be a cross between a consciousness-raising group and a carnival as thousands of women—from rank novices to champions—pin on their numbers and compete.

For those accustomed to solitary jogging, a well-organized race is a treat. The atmosphere is usually charged with excitement, and the competition inspires many women to run better and longer than they ever thought possible. "I had

(Continued on page 144)



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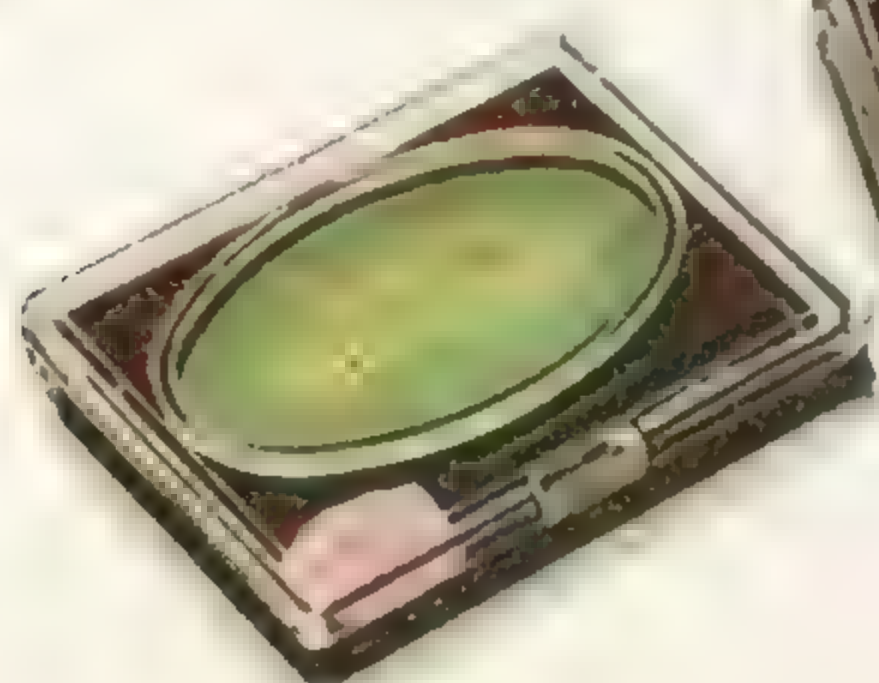
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Brands

FITNESS NOW

(Continued from page 140)

never run more than four miles," says one woman who completed a 10,000 meter (6.2 mile) race in New York's Central Park, "and when I entered, I figured that I could always quit early. But when there are people cheering for you and you see other women straining all around, you get a new sense of what you can do."

One attraction of many of these races is that they are "women only." Ironically, Kathrine Switzer, who now directs the Avon International Running Circuit, favors the single-sex competitions. Her notion is that when women are on their own, they take responsibility for their own lives and decisions. In sports, that means daring to take risks and plan strategy. "You learn to do those things only when they're thrust upon you," she says. "Otherwise it's like having a husband who says 'Of course I want you to be financially responsible, dear. But meanwhile, I'll handle the checkbook.'" When women compete among themselves, they have the pleasure of being the real stars—rather than the also-rans in men's events.

While attitudes are changing rapidly, some women still worry that there is something not quite feminine about open competition. "I'm used to hearing women apologize every time they make a really good shot or catch an opponent off balance," says the teaching pro at one tennis club. "Many are still slightly afraid to win." Only by exposing themselves to competitive situations do women gain enough confidence to be proud of their achievements. By taking their sports seriously, they learn to take themselves more seriously, too. "I grew up playing tennis," says Eva Auchincloss, "but I played socially—it was never competitive. Now most clubs have ladders and tournaments, and women are starting to be rewarded for success."

A competitive network is spreading now in sports like tennis, racquetball, and squash. Dan Bertolucci, an executive of the United States Racquetball Association, says that the number of women competing in amateur tournaments is skyrocketing. "Racquetball is a sport you can play at any level of fitness," he says, "and after one time on the court, you can actually play a game." There are some nine hundred court clubs around the country, and many of them sponsor inter-club competitions. At major tournaments, there are four levels at which women can compete: Open, B, C, and Novice. There's also a women's senior division for players over thirty-five. "Once people start playing, they want to see how well they can do," says Shannon Wright, who is the number one women's player in the country. "For a lot of women, racquetball starts off as a social deal or a way to get in shape. Then they get caught by the challenge." Many racquetball clubs have nursery facilities available, and it's not unusual to see young mothers playing furiously while their babies coo in the next room.

Women who play competitive sports at any level often notice changes in themselves which they carry off the field. Many describe the increased assertiveness and confidence which they feel when dealing with bosses or family members. "Competition brings out something special in everyone," says one avid softball player. "You discover that you won't fall apart during rivalry, and that gives you new faith. But most of all—win or lose—you feel good about yourself." ▽



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What Our Editors Are Talking About

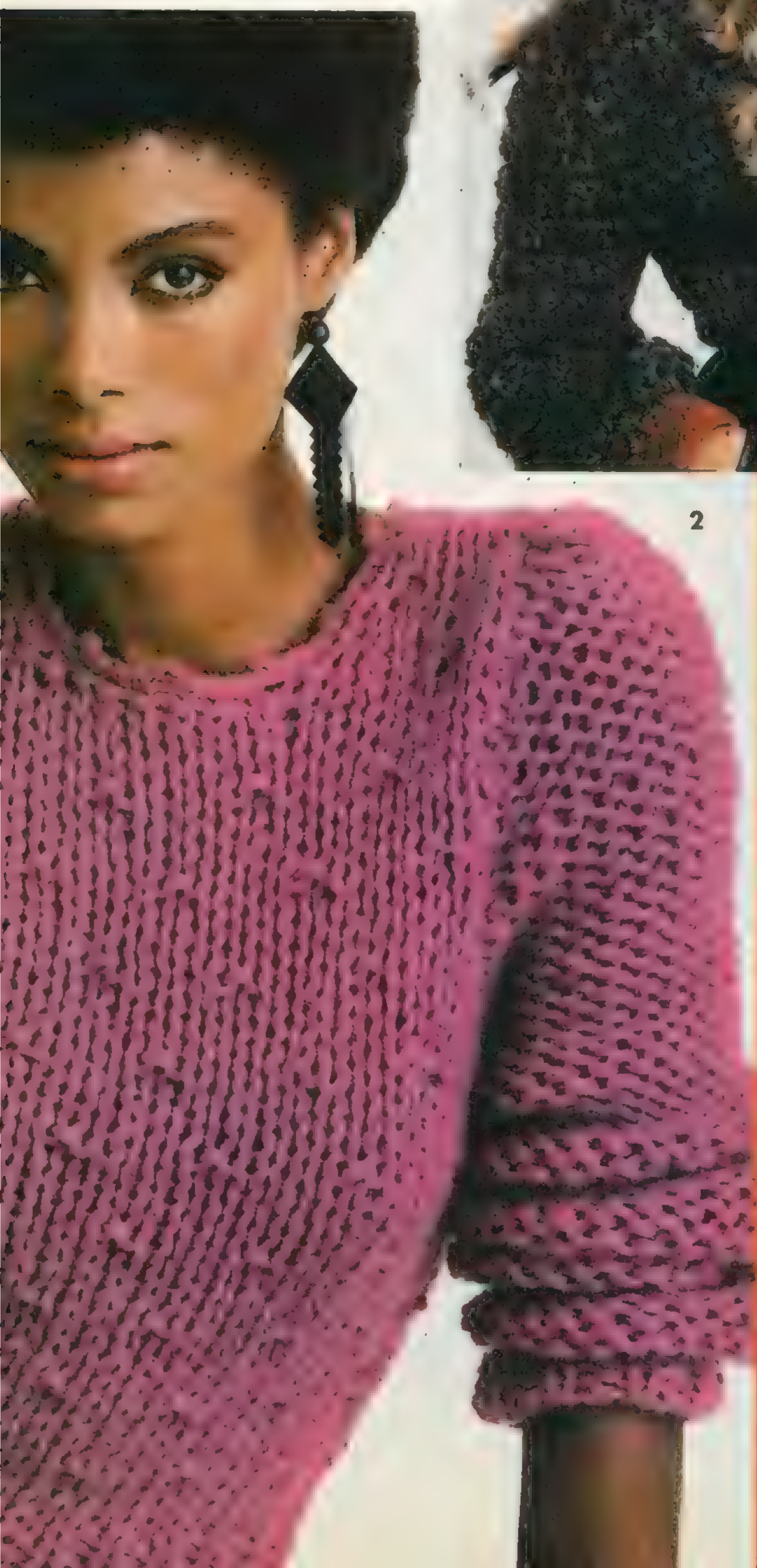
The new hand-knit sweaters . . . by unconventional young designers with a flair for innovation

This year, with the news of hand-knit sweaters, there's a whole new group of young designers who are turning out sweaters with a difference: "one-of-a-kind" collectibles, finished by hand, that border to an extent on art, partly because that's where so many of these designers have their roots—as pot-

ter, painters, sculptors, weavers. . . . Examples: Monique Recant for Stellar Revivals at Mr. Laurence—she's done knitting and worked in fur—so her loopy, hand-crocheted cardigan with coyote (1, \$675) is a natural development Susan Toplitz takes an almost arts-and-crafts approach—adding texture with appliques, beads—or with unusual stitchery—her cerise pull-

over with seed-stitching, (2, \$164). . . . Emma Tirador (who designs under the name Emma G for Wellmore) does a grainy topaz-colored chenille/Lurex pull-over with geometric intarsia insets (3, \$210). . . . Barbara Hokanson's hand-crocheted "folk art" brights (family visits to Sweden are a design influence) have an emphasis on fit—"like fine French sweaters" (4, Barbara Hokanson for Whodunnit Fashions, \$240). . . . More "dressed": Kansai Yamamoto's "harlequin sweater"—with sequin-studded intarsia triangles (5, \$300). . . . Kae Yoshida started by dyeing/hand-painting silk kimonos, now does delicate, finely worked sweaters in angora, with rhinestones (6, Kae Yoshida Knits, about \$150). . . . Said Sofia of Sofia & Anne: "Often, we'll do hand-dyeing to get the exact color we want." Their creamy, hand-crocheted wrap (7, \$275) is also available in hand-dyed Burgundy or black.

All prices approximate. Stores, details, next to last pages. Hair, Frenchie Casimir; makeup, Quietfire.



2



1



3



4



7



6



5

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smoother hair...
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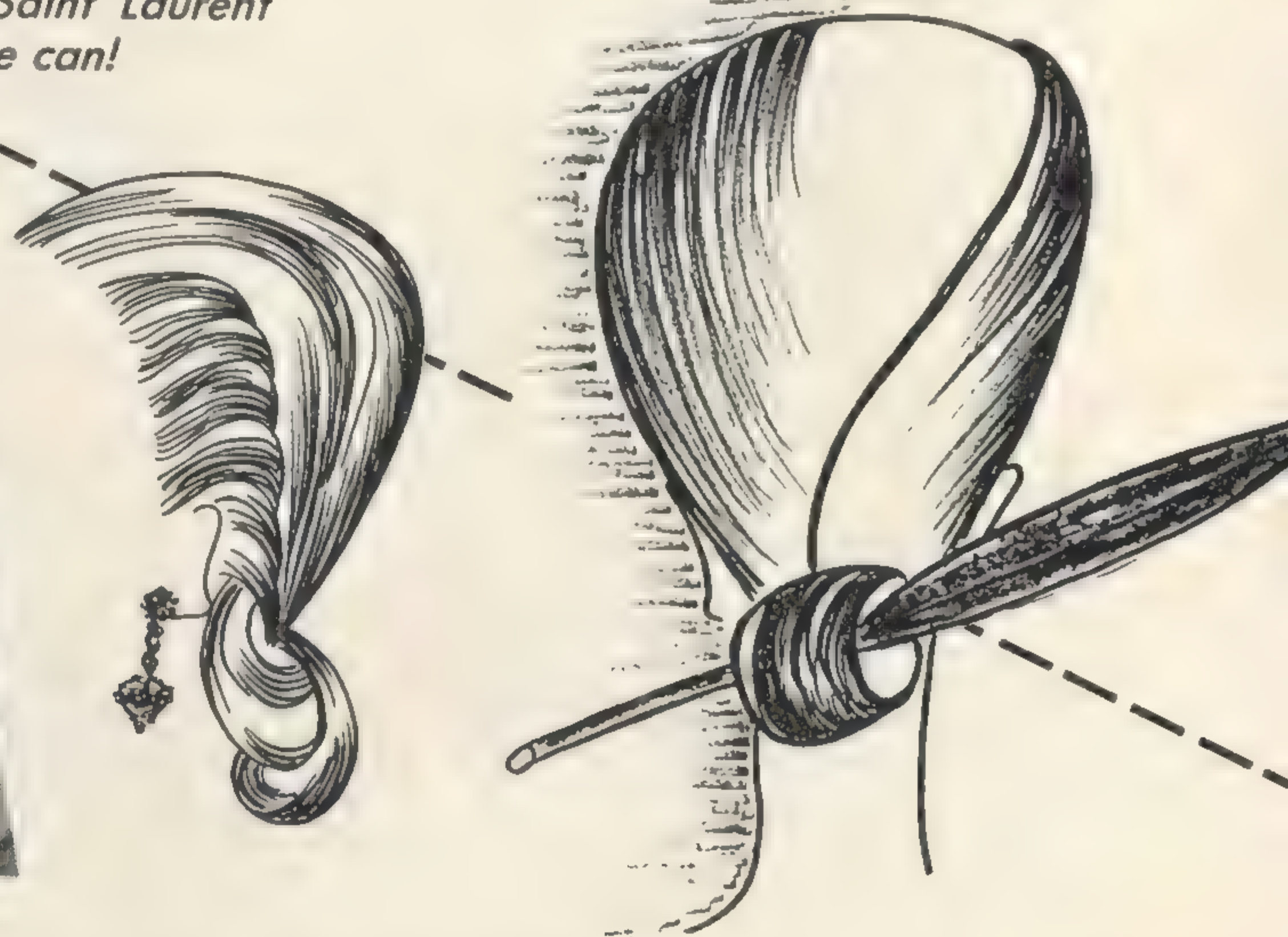
Now

Running through every collection—in Paris, in Milan—super-shiny hair, combed into small-head looks, some twisted up simply at the crown or at the nape of the neck . . . into a chignon, a turned-under ponytail, an asymmetric knot. Hair that wasn't pulled back was shorter, blunt-cut, still shiny . . . when it was longer, it was all line, all polish. A lot of the time hair was swept off the neck, away from the shoulders. There were hair ornaments everywhere: black-satin or black-velvet bows, feathers, tasseled ropes, ribbons, plastic hair clips (oversized and bright-colored!), fantasy jewels. And earrings! Big, glittering ones, such as those seen at Givenchy and André Laug, below. Here, a roundup of some of the best hair looks, the best styles, at the couture . . .

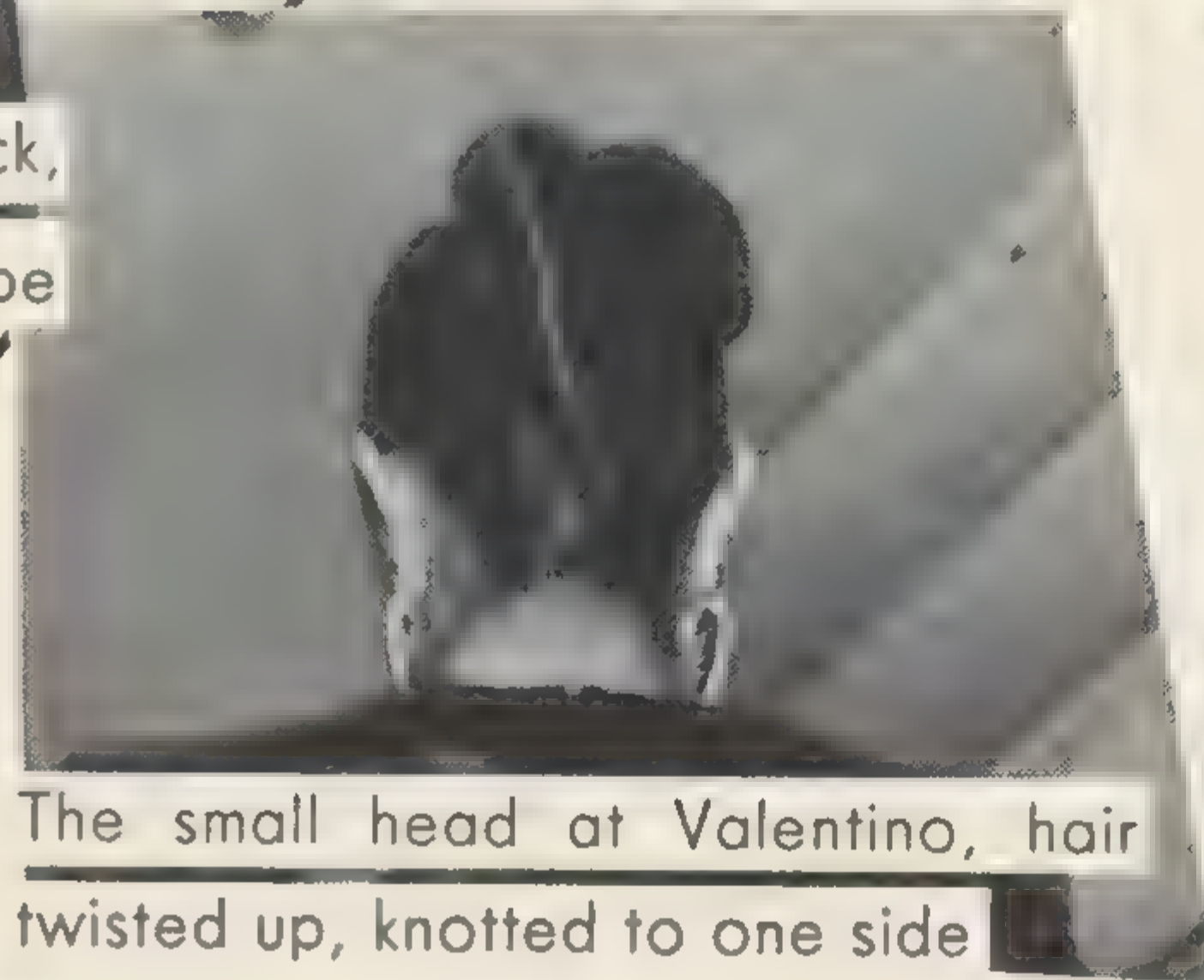


Long-hair look at Dior—smooth, polished, caught with a black bow

The new twists for longer hair: rolled from the sides, the front, to the back—then wrapped into chignons, or looped into ponytails . . . the way Alexandre did them (sketched) at Yves Saint Laurent (right); at Chanel (far right) . . . anyone can!



At Givenchy, hair sleeked back, twisted and wrapped at the nape . . . with big "jewel" earrings!



The small head at Valentino, hair twisted up, knotted to one side

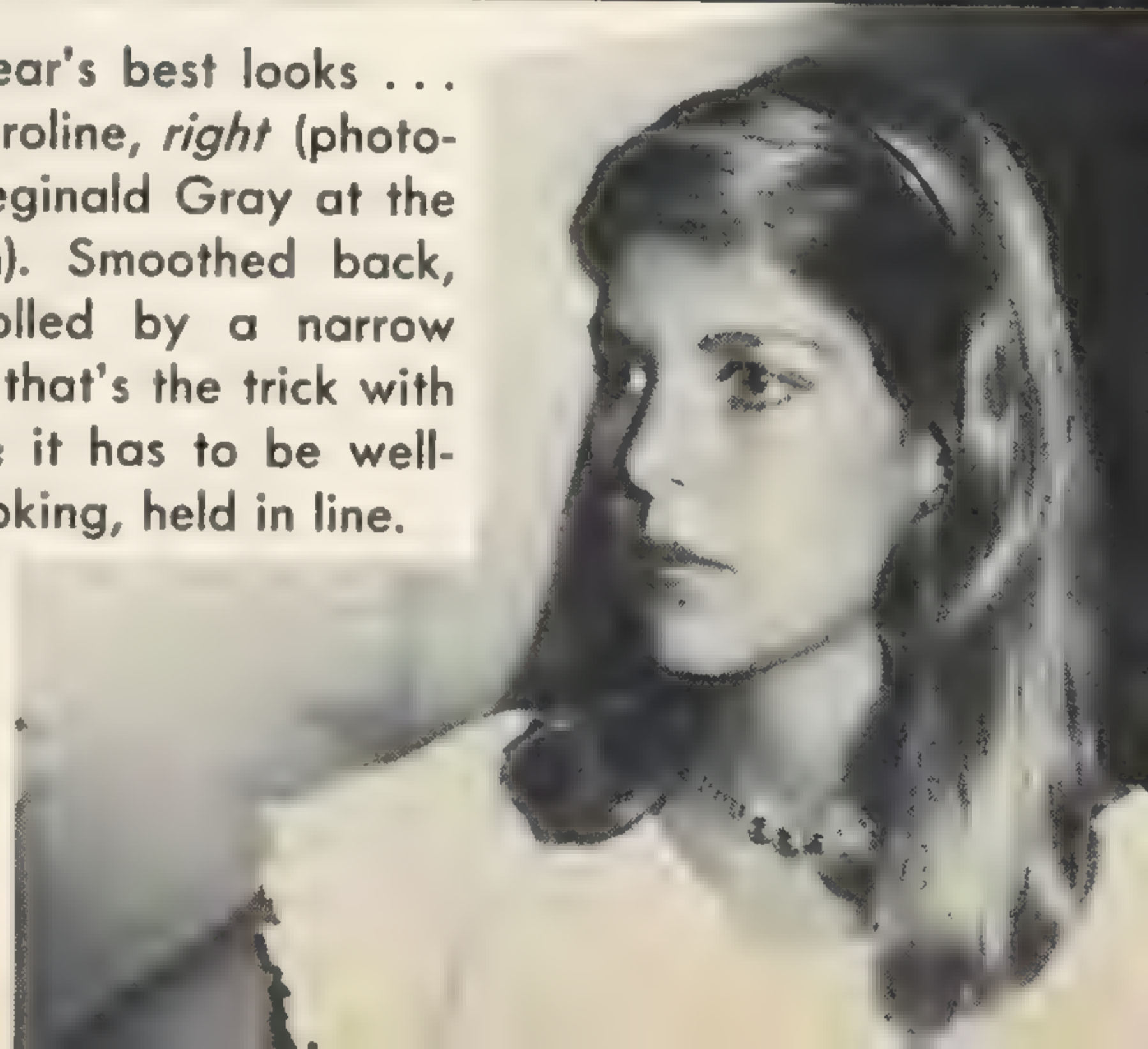
At Dior, short hair . . . slick, blunt-cut, tied with a black-velvet bow



The new twist at André Laug: rolled, wrapped into a chignon, with huge earrings . . . again



One of this year's best looks . . . on Princess Caroline, right (photographed by Reginald Gray at the Dior collection). Smoothed back, shining, controlled by a narrow headband . . . that's the trick with long hair now; it has to be well-cut, healthy-looking, held in line.





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There is a fountain of youth. It's called water.

Nature has been telling us this forever.

Water keeps a rose fresh and beautiful.

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Including your skin.

The millions of cells in your skin contain water. This water pillows and cushions your skin, making it soft and young-looking.

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The truth about moisturizers.

Most people think a moisturizer literally puts moisture into your skin.

Not true. (Your skin has all the water it needs. Holding it there is the problem.)

An average moisturizer holds the water in by blocking its escape.

But, unfortunately, this does not affect your cells' ability to retain water. This is where we come in.

We are Living Proof by Geminesse. And our breakthrough is Cream Hydracel.



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The name Hydracel tells you what we're all about: water and cell.

Cream Hydracel actually helps the cellular tissues retain water.

We let nature do the work, not heavy creams. And this can make all the difference.

Your skin will breathe and start to recover its water-holding power.

And your face will feel softer and look younger, naturally.

It's as simple as that.

Our promise isn't a promise. It's a fact.

After just three days with Cream Hydracel, your skin will feel softer.

After a few weeks, your skin will actually look younger.

And it only gets better. Because Cream Hydracel helps to restore—and maintain—the natural water balance in your skin.

And this is what helps keep skin soft and young-looking.

Nature gave you a fountain of youth. Cream Hydracel keeps it flowing.

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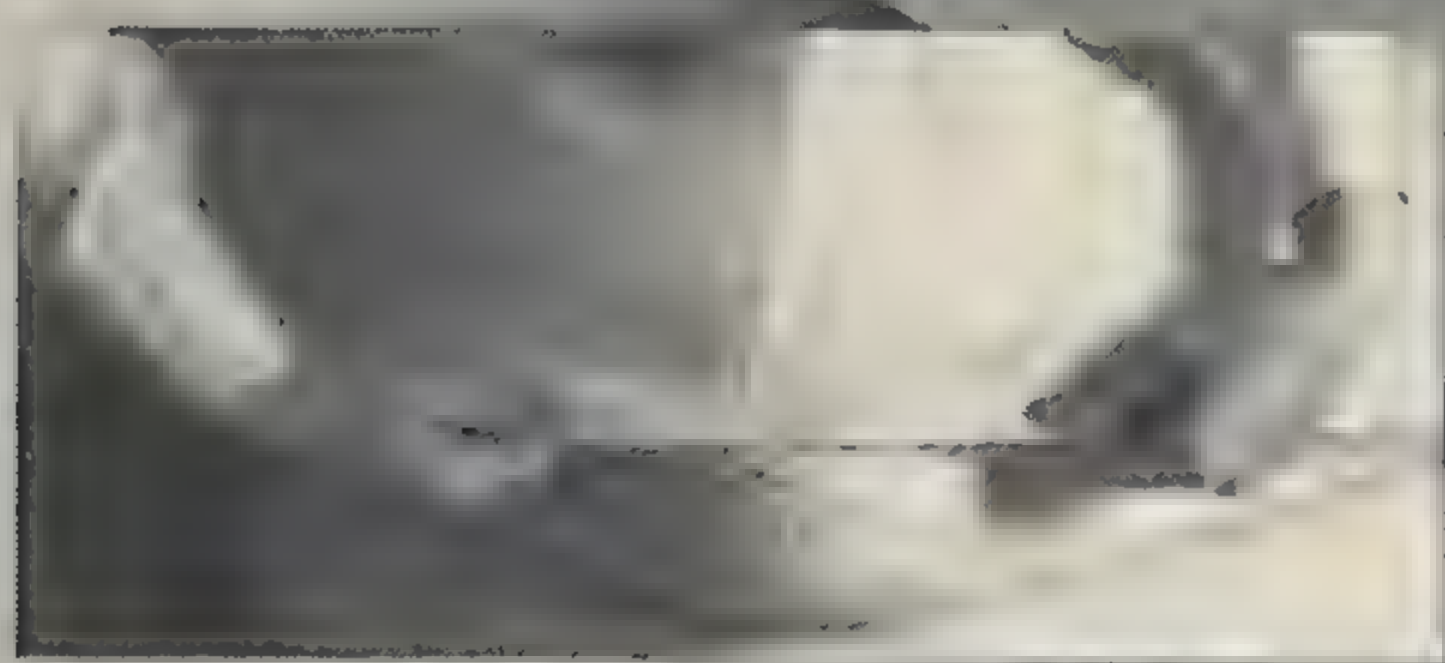
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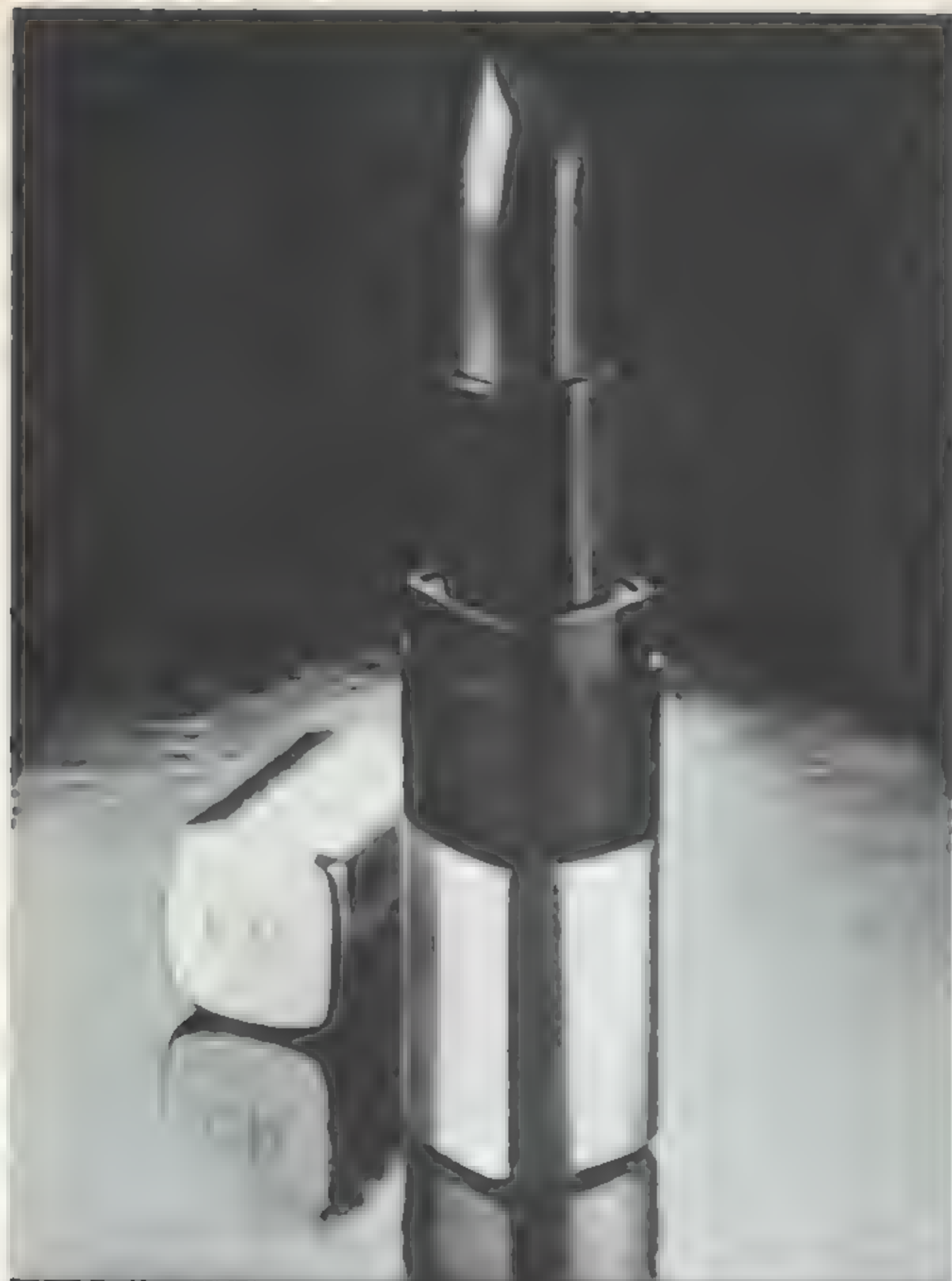




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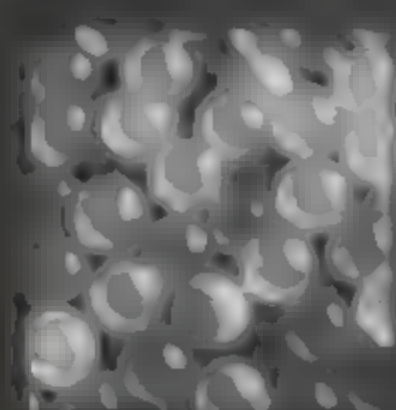
Soft, sensual, sassy, sensational.

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Every time you give your lips a quick little lick, the moisturizer in the lipstick renews itself... gives you a refreshed, moist, creamy texture a rich glossy finish; and lots of long lasting protection.

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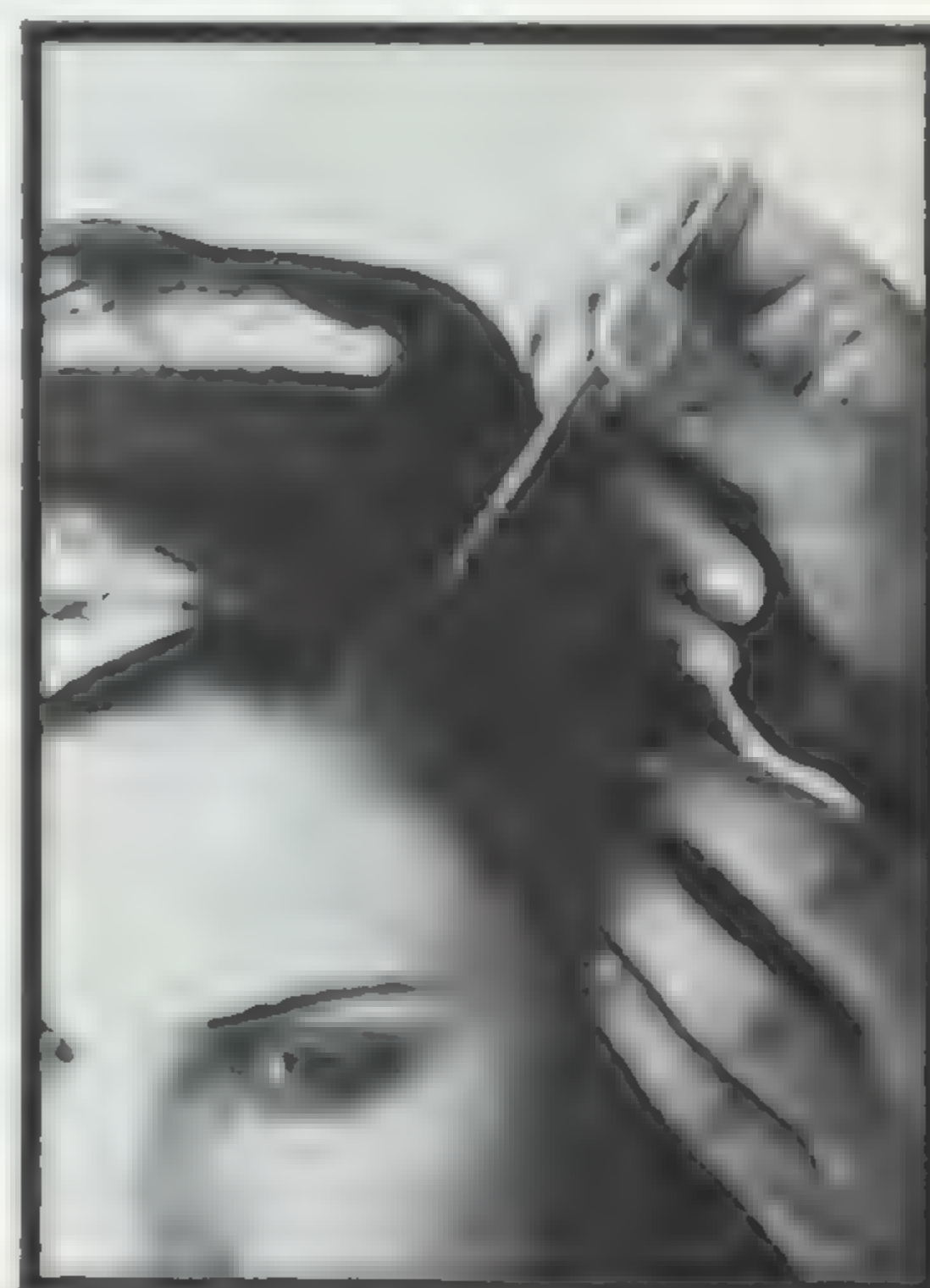


◀ **SINGLE-PROCESS COLORING** means you're in and out of the salon in an hour or two—a plus for active women who can't afford a whole afternoon. Most of the new methods are in a single step; some—better yet—keep color off the scalp, combine color and conditioning—two steps in one. Even better: at La Coupe (694 Madison Avenue, NYC), Louis Licari uses combination shampoo, color, and conditioning gels, left, in shades of gold, to lift highlights, leave hair shiny. Because the new processes work with your natural color as a "base," the grow-out is gradual, good for anyone on a busy schedule.



◀ HAIRPAINTING, left

...is a new technique that uses a special color cream—what is the only color cream that can be used on hair that has been permed. It's a new product from Hance's (at Henri Bendel, NYC). It's a new product that can be used on hair that has been permed. It's a new product that can be used on hair that has been permed.

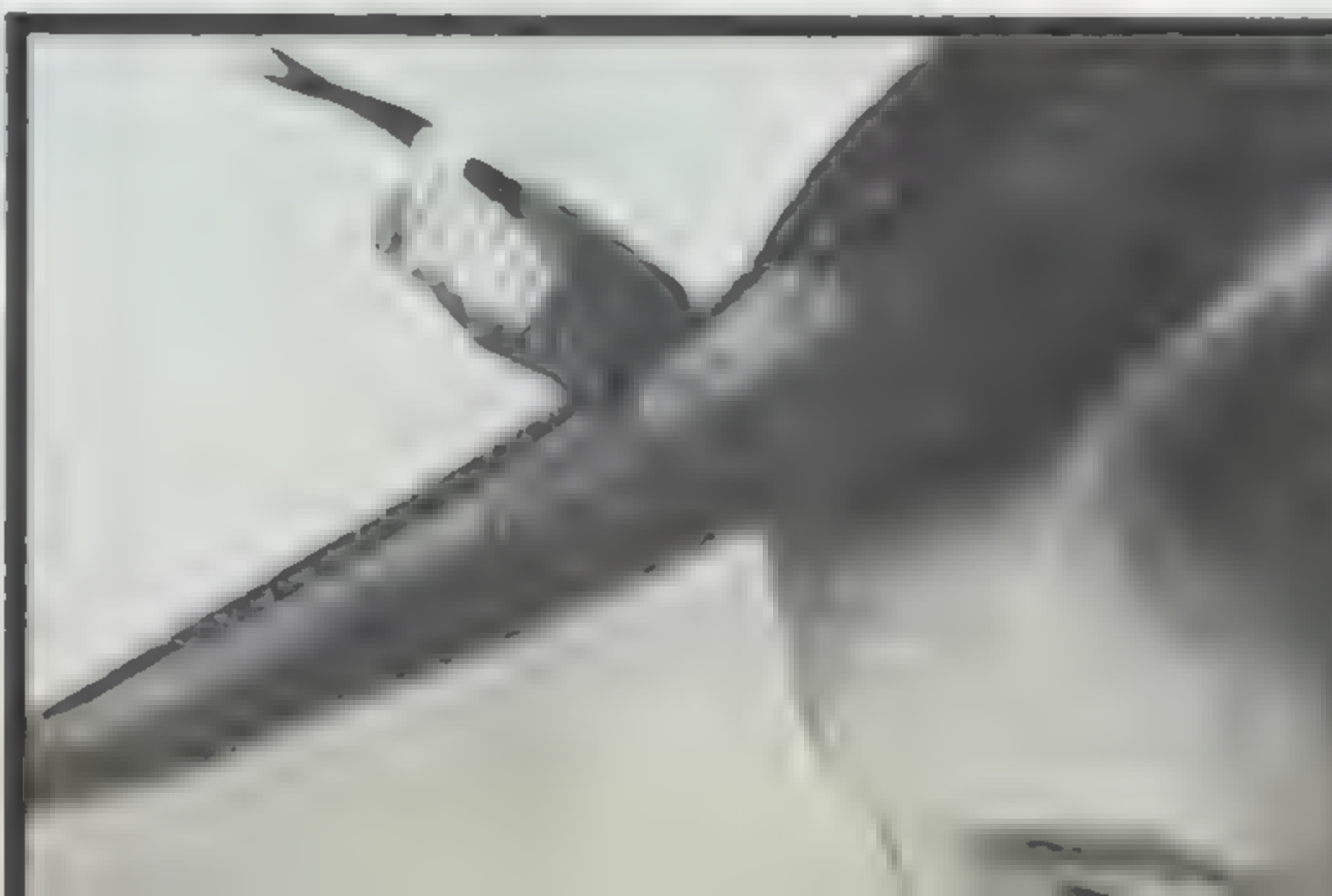


WEAVING IN HIGHLIGHTS as a means of enhancing your own. ▲

...at (at Henri Bendel, NYC). It's a new product that can be used on hair that has been permed. It's a new product that can be used on hair that has been permed.



◀ **REPLACING COLOR** lost in the perm process, faded by dryness, oxydized by sun, chlorine, or salt water—that's the goal of many new methods that add color only along the hair shaft and the ends. Left, at Jean-Louis David (at Henri Bendel, NYC), hair is "back-combed" first; then the few strands left are lightened toward the ends for an end-of-summer, sun-bleached effect.



◀ **OFF THE SCALP** is a term you'll be hearing more often from now on. It's a new technique that uses a special color cream—what is the only color cream that can be used on hair that has been permed. It's a new product from Hance's (at Henri Bendel, NYC). It's a new product that can be used on hair that has been permed.

New-car options: how to choose?

Use this checklist of available "extras" to create just the auto you want

BY LILLIAN BORGESON

The most difficult matter when buying a new car isn't in choosing the make, model, and options you want; rather it's in finding, at the new-car dealership, the right make and model that has those options in it. In fact, the choices available in a car's equipment, accessories, and trim can produce nearly as many different combinations as a well-shuffled deck of cards.

Not that all this diversity is evident when you shop; dealers' merchandise generally comes in one of two modes. On the typical lot, a few of the models are "stripped"; all the rest are "loaded." At the naked end, what's available is likely to be too Spartan for comfort and maybe even for safety. At the heavy end, the cars have everything—which often translates to way too much.

There is a route to the happy medium. Instead of buying a car out of the dealer's stock,

you can get him to special-order your new car from the factory, having it equipped with just the options you want, no more and no less. You'll have to wait for delivery, but you'll get the combination that's just right for you in cost, comfort, and fuel intake.

Some choices you can consider:

- **Engine size.** Here's a useful rule-of-thumb to keep in mind when you're deciding between a three-liter six-cylinder engine and a five-liter V-8: the engine that's *standard* for a given model will usually give you all the power you need, even with air conditioning. A bigger-than-standard engine adds to the car's original cost and to continuing fuel consumption, and should be ordered only if you plan to haul a trailer.
- **Transmission.** If you're buying an American car, the best choice is usually automatic transmission. If you're buying an import,

you'll usually do better with a stick shift. In general, American-made cars have smooth, reliable automatic transmissions and awkward manual shifts; with imports, it's the reverse. In terms of fuel consumption, the choice is less crucial than many people think. It's true that an expert, smooth-shifting driver may be able to squeeze an extra mpg or two out of a manual transmission; but, a less careful shifter will lose the mpg and may pick up some expensive clutch-repair bills.

● **Power steering, power brakes.** Power steering is standard on all big cars, and useful on most others. The cost: about \$150 plus some loss of road "feel." The benefits: quicker, more nimble maneuvering, effortless parking. Less worthwhile in most cases are optional power brakes: where they're necessary, they're almost always included as standard equipment.

● **Remote-control locking system.** This lets you lock all the doors instantly by touching one button, and it's reassuring protection against invasion when you're alone in the car. The cost: about \$100 to \$175. Remote-control windows, on the other hand, have less to recommend them. They can be hazardous to children, and substantially increase your annual contribution to the neighborhood mechanic.

● **Rear-vision aids.** Is an electric rear-window defroster a good investment? Sure. A rear-window washer-wiper? Only if its location doesn't interfere with rear vision. Remote-control side mirrors? See how they work in a similar model on the lot; in some cars they operate smoothly, in others they don't.

● **Seat options.** Nobody should have to order six-way power seats and a tilting steering wheel to get a driving position that offers a full, safe view of the road and easy reach of all the controls—but in some cars you do, especially if you're a standard-sized female. Never assume that these complex options will do the job for you; try them in an identical model before you put them on your list.

● **Air conditioning.** In some parts of the country you just can't do without it, and if that's how it is where you live, order factory-installed air conditioning; you'll get a better, more integrated result than with a bolt-on unit added later. But never underestimate an air-conditioner's appetite for fuel; you can lose four mpg when it's running.

● **Colors and fabrics.** These aren't simply a matter of taste; they can also affect comfort, operating cost, and safety. For example, too-vivid colors and badly placed brightwork can magnify glare and cause driving fatigue. Maybe it's no coincidence that "Black Hole" automotive styling—dark paint, hot black-vinyl interiors, claustrophobic roof lines—came into vogue at just about the same time that auto makers were making a big sales push for factory air conditioning. In any case, there's no doubt that, with a light-colored, reflective exterior and cool cloth upholstery, you'll use the air-conditioner less often, or not at all.

And finally, when you're compiling your custom-tailored options list, do your best to keep one thing from leading to another: as when you order the optional-and-extra vinyl top because that's the only way you can get the sliding sunroof, and if you're getting the sunroof you might as well get reclining seats so the passengers can enjoy the view, except you can't get reclining seats unless you order optional-and-extra leather buckets, which come only with the optional-and-extra floor-mounted transmission . . . and so on. ▽

Cutex. #1 for unpolishing.



Before the fresh polish goes on, the old polish comes off with Cutex Remover. That's true for the majority of women who do their nails.

How come? Cutex has an exclusive conditioner. Also, it's available in three fragrances so you can pick your favorite. To add to that, it's a tremendous bargain.

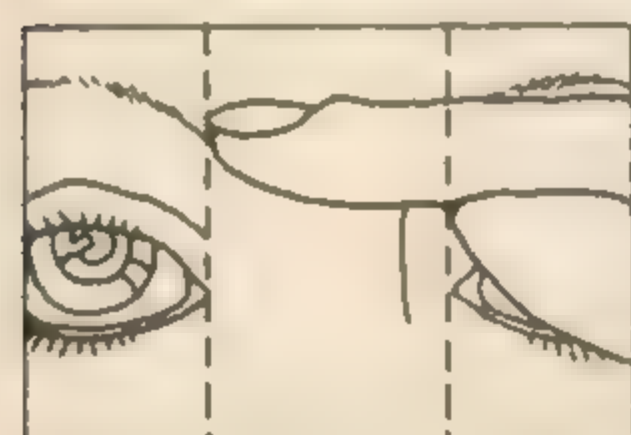
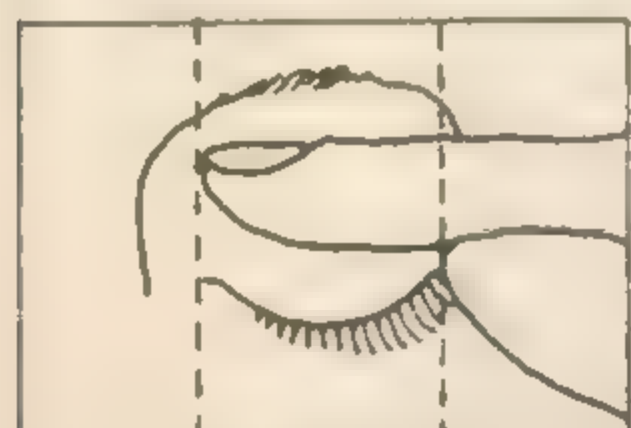
You'd expect no less from Cutex, the nail expert.

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AZIZA DEMONSTRATES WHY YOUR NOSE IS IMPORTANT WHEN YOU MAKE UP YOUR EYES.

You may not realize it, but if your nose has a bridge that's very narrow or very broad, your eyes can look too close together or too far apart. But with Aziza Shadow Trios it's very easy for you to make up your eyes so they appear to be more in proportion with the rest of your facial features.



Ideally, the space between your eyes should be the same as the width of your eye. To find out about your eyes try this: look into a mirror. As in diagram, align tip of in-

dex finger with the inner corner of one eye. Place thumb at outer corner. Now move hand over until thumb is at inner corner. If the

tip of your index finger extends beyond the inner corner of your other eye, your eyes are too close together. If it falls short, they're too wide apart.

With Aziza Shadow Trios you get everything you need to create a look that's natural and still subtly achieves an illusion of balance.

The three precisely matched colors and unique sponge applicator are designed to work together. And if you think three shadows are too much to handle, here are tips on how to use a Trio like Glistening Cocoa.



For close-set eyes: Smooth the medium shade over lid. Lightest shade under brow. Place darkest color from mid-lid outward.



For wide-set eyes: Medium shade goes over lid. Lightest shade under brow. Place darkest color in

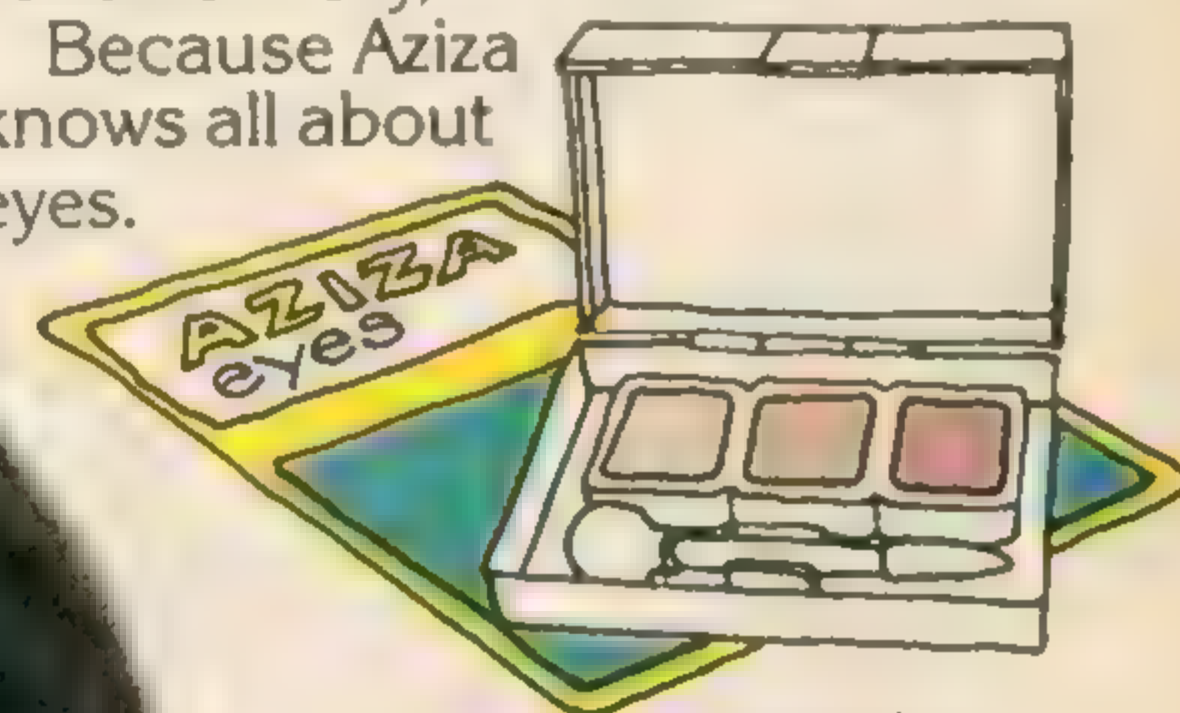
inner corner. Blend all edges.

For perfectly spaced eyes, like our model's, place medium shade over lid, lightest shade under brow and smooth darkest shade across lid right under brow bone.

You can choose from thirteen lovely Shadow Trios. The seven Soft Touch Trios offer you soft, translucent colors and the six Frosty Lustre Trios have rich, lustrous color.

Any questions on eye make-up? Get our free book, "Aziza Demonstrates All About Eyes." Send 25¢ for postage and handling to Aziza, Dept 396, P.O. Box 2003S, Jefferson City, Mo. 65101.

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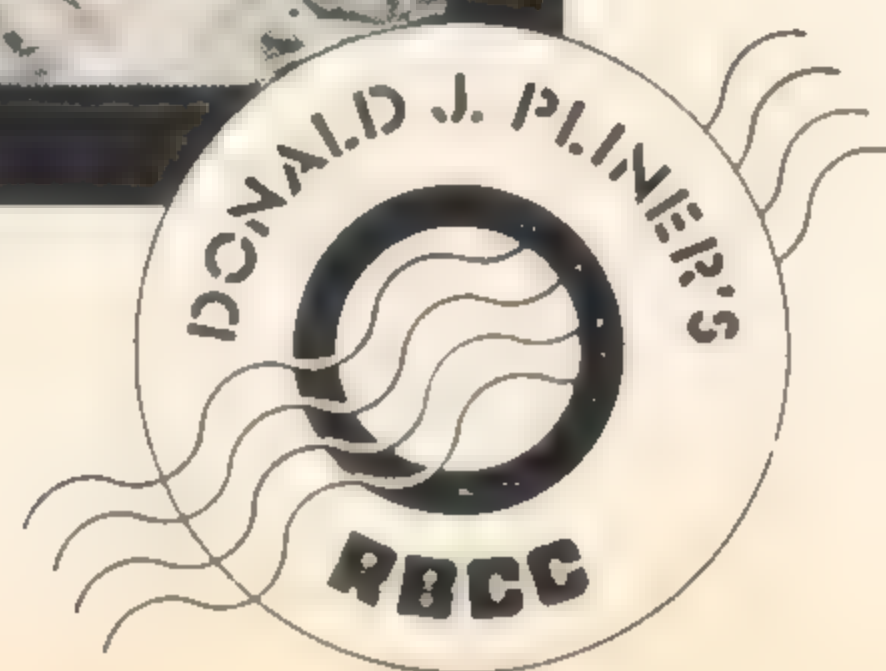
Right Bank Clothing Co. 313 N. Rodeo Dr. / Beverly Hills, Ca.

90210/275-4559 Right Bank Tea Room 313 N. Rodeo Dr. / Beverly Hills, Ca. 90210/275-1224 Photo/Claude Mougin Design/John Cabalka + Associates/Ginny Livingston

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La Belle et La Bête



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Investors ask: how good is gold?

Here, straight talk on the risks of buying and selling this precious metal

BY WILLIAM FLANAGAN

One of the best investments a woman can make is represented by bands of gold, worn on the fingers, at the neck, or at the wrist. The time has come when even the small investor may want to put more faith in gold.

I have never been much of a gold bug, for two reasons. First, gold goes up in price dramatically during bad times, when people, worried about what to do with their money, invest in the metal that man has held precious for thousands of years. But it doesn't necessarily prove to be a good long-term investment when the economy picks up and the price of gold drops. The second reason is that gold has always been the province of international speculators, banks, governments—tough competition for the small investor.

But you simply cannot argue with the figures. An increased desire for the metal and a

declining dollar have fueled a dramatic rise in gold prices. In March of 1978, for example, the price of gold was about \$180 an ounce. Early in 1979, it was about \$240, and for a few days this past summer it went through that mythical barrier of \$300 an ounce. That was the four-minute mile for gold, the level that few pundits thought breakable, at least not in 1979.

No investment advisor worth his fee can overlook gold, and most suggest putting up to 20 percent of your investment cash in the metal. The question then is, how best to invest? Basically, there are seven methods, each with its own pluses and minuses.

● **Gold coins** are the most popular way for small investors to purchase gold. They are easy to buy, easy to sell, easy to transport, and hard to counterfeit. The most popular coin is the Kruggerand, minted by the Re-

public of South Africa, where most of the Western world's gold has come from for decades. The Kruggerand contains exactly one ounce of gold, which makes it easy to figure out the coin's worth. The price of the coin is determined by the daily closing price of gold on the London Exchange, a figure that is very widely quoted. The dealer will add a markup of approximately 4 percent when you buy. But it pays to shop around, since some dealers charge a bit less, and some will offer discounts if you buy ten or more coins. It also pays to shop around when you are selling.

Other coins commonly bought for their bullion value are the Austrian 100 Crown, which contains slightly less than one ounce of gold, and the Mexican 50-peso piece, which has slightly more than one ounce of gold.

Old U.S. gold coins are popular with investors as well as coin collectors. These coins cost more than the absolute value of the gold they contain, however, depending upon the value collectors place on them. The rarer the coins you buy, the higher their numismatic value and the longer you will have to hold them to realize any appreciation. On the oth-

Gold coins: easy to own

er hand, the potential for gain is higher than the simple increase in the price of gold. If you plan to invest in U.S. gold coins, you should do some homework. Ask your library for Donald J. Hoppe's *How to Invest in Gold Coins* (Arlington House), a good place to start.

Note: Don't overlook sales taxes when buying gold coins, as they can add substantially to the premium you are paying. If a coin sells for \$300, for example, in New York you have to add 8 percent sales tax, making the total price \$324. So gold would have to climb to that price for you to break even.

● **Gold bullion.** If you have a substantial amount of cash to invest, gold bars and other forms of bullion might interest you. A 400-ounce bar, a common unit, is worth nearly \$115,000. But you could encounter delivery, storage, insurance, and assay costs on top of your purchase price.

● **Gold certificates.** Recently, Citibank in New York City began offering investors pieces of the gold action—literally. For a minimum investment of \$1000, you are given ownership of as much gold as your money will buy on the day the purchase is made. But instead of being given, say 3.345 oz. of metal to tote around, you are given a certificate that states the amount of gold you own. You are, in effect, a partner with many other investors in the gold bars that the bank keeps. Citibank is also selling these certificates through correspondent banks in other parts of the country.

There is a commission for buying and selling the certificates—up to 3 percent to buy and 1 percent to sell—but you pay no sales tax. And you don't have to pay any storage or insurance fees for the gold you own, at least not during the first year. It is relatively easy to redeem your certificates.

● **Gold stocks.** If you are skittish about buying gold itself, consider buying stock in the companies that (Continued on page 178)

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Make your entrance and the whispers begin. You're wearing the worldly woman's eyeframes with the Bronzini Unicorn symbol. Just a discreet step ahead in fashion, a long step ahead in craftsmanship. See the entire Contessa Bronzini Collection at your eyewear specialist.

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Read how new Flavor-Intensified™ Triumph gives you surprisingly satisfying taste at only 3 mg. tar...one of the lowest tar levels in cigarettes.

Triumph. The first and only cigarette that delivers good taste with only 3 mg. tar.

If you've ever been disappointed by one of the very low tar cigarettes, you will understand why Triumph is quite an achievement.

Even the draw is a surprise.

The smoke comes through abundantly. The taste reaches you smoothly. Effortlessly. With none of the struggle you may have experienced in other very low tar brands. You don't have to *pull*—you just *puff* on Triumph.

No gimmicks, no miracles.

No less remarkable than Triumph itself, is the technology that enabled us to build it.

The crux of it: Instead of searching for some yet unimagined answer, Lorillard scientists took a more sensible tack.

Why not, they said, take everything we've learned about cigarettes, and push that technology farther than we've ever pushed it before.

Delivering taste, limiting tar.

We found, for example, that combining two types of filter fiber produces the best combination of taste and draw.

That tiny "vents" in the filter-rim *smooth* the taste.

That lower-leaf tobaccos (shaded from the heat of the sun) tend to be milder and lower in tar than those at the top of the plant.

In short, everything we could find that might *intensify flavor* at 3 mg. tar, was built into Triumph.

Taste you won't get tired of.

What it all comes down to is this: Triumph is not one of those ultra low tars that spoil your pleasure by short-changing you on taste.

Triumph, at only 3 mg. tar, is a cigarette with a taste you can stay with. So good, we believe *you'll never want to go back to your old cigarette.*



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The one with taste enough to stay with.

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MONEY

(Continued from page 176)

mine it. You can buy American Depository Receipts—ADRs—of major South African gold-mining companies just as you would buy any other over-the-counter stock. Your broker can give you a complete list and some recommendations. In general, the gold stocks parallel the movement in gold prices, but you have better liquidity, plus dividends.

● **Gold on margin.** There are a number of companies that will permit you to put up a portion of the price of a given amount of gold and loan you the rest of the money to make the entire purchase, at going interest rates. It is a way of buying a lot more gold than you can afford; and, if the price of gold soars, you can make a very handsome profit.

As with other forms of bullion, there is a fee when you buy, typically 1 percent of the price for each purchasing transaction. This is not an investment for the fainthearted. Remember that the price of gold must increase at least enough to cover the cost of your interest and your buying and selling charges—a total of about 14 percent a year—for you to come out even. But, in the short term, it is possible to make a killing buying gold on margin. Two of these companies: International

Buy metal on margin?


al Precious Metals Corp., in Fort Lauderdale, Florida, and Premex, Inc., in Southfield, Michigan.

● **Gold futures.** This game is strictly for the high-rolling, sophisticated trader who can afford the gut-wrenching risks of commodities trading. But many people have made a lot of money in the last half-year on futures. If you are seriously interested, your broker can give you particulars.

● **Jewelry.** It is in the form of jewelry that most of the gold that has survived from antiquity comes down to us; and it is in the form of jewelry that most of us make presents of gold to one another, the form in which gold is most cherished. As such, gold is more than money, and less, too. The sentiment that is attached to gold jewelry does funny things to its price: the markup is commonly 100 percent or more. Even when there is only a small bit of craftsmanship involved in working the gold, its price tag could be double or even triple the value of its gold content because it is jewelry. In short, the inherent value of gold jewelry is much less than what we pay for it, and much more than gold dealers are willing to pay. Still, as with all gold, jewelry has appreciated in value. An old wedding ring is definitely worth more than it once cost.

Reminder: If you have a lot of gold jewelry, check to see that your insurance coverage is up-to-date in case the jewelry should be lost or stolen.

Whatever form you buy it in, gold has a certain magic no other metal possesses. But remember that magic can work both ways. During the last recession we experienced, in 1973-1974, gold soared, then dropped over \$100 an ounce in value before resuming its upward climb. ▽


A romantic couple is shown on a staircase. The man, in a tuxedo, is holding the woman, who is in a light-colored dress, as they embrace. They are positioned in front of a large, arched window that looks out onto a city at night. The scene is dimly lit, with light coming from the window and a small lamp on the right. The overall mood is intimate and romantic.

One of these people just surrendered.
But which one?

Chamade is a French word that
means "the heart wildly beating
in surrender."

It is also a subtly persuasive
perfume by Guerlain.





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At a time when most jewelry is made by machine, Krementz jewelry is meticulously crafted by hand.

As it has been since George Krementz started his jewelry business in 1866.

There are Krementz hands for sorting and selecting.

Bending and shaping.

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Others that wind and link our bracelets. Flex and test the clasps. Set each pearl and gem precisely in place.

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At every step, each piece of jewelry is inspected for flaws. Finished front and back. Then inspected again.

All by hand.

As many as 150 pairs of hands.

WHAT ISN'T MADE BY HAND IS MADE BY NATURE.

To meet the exacting needs of Krementz designers and craftsmen, we scour the world for stones.

Fiery opals from Australia.

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And from the mountains and seas of China, jade and coral. Exquisitely carved by hand.



ALTHOUGH OUR STANDARDS ARE HIGHER, OUR PRICES AREN'T.

You'd expect to pay a handsome sum for handcrafted Krementz jewelry.

Especially knowing it contains 30 times the gold you'll find in costume jewelry.

But Krementz prices start as low as \$7.50 for a simple chain bracelet.

You see, we've found that jewelry can be worth more

without costing more.

And the value endures. So much so that every piece of Krementz jewelry is backed by a timeless guarantee.

As a gift, or for yourself, select the jewelry guaranteed to last as long as there are generations to hand it down to. Krementz 14Kt. Gold Overlay.

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SINCE 1866

Fragrance

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Great scents: Tips from four top fashion women—on how to wear them, use them in your home...

DIANE VON FURSTENBERG: Tangerines in the fire

Diane Von Furstenberg doesn't wear perfume ... in the country. She'll use a little of her Tatiana bath oil; but even inside her house, she wants nothing to out-scent nature. Extra fireplace smells come from tossed-in chestnuts or tangerine peels. The city is something else, entirely. "Using fragrance," Diane says, "is not dabbing a little perfume behind your ears at the last minute." She starts the day with bath oil and body shampoo, uses loads of body lotion—for skin-softening—builds with perfume. At home, Diane has Rigaud candles, lavender in closets and drawers. A low basket of dried flowers sits in her office; its rich scent comes from underneath pebbles soaked in her new, in-progress perfume ... which doesn't have a name yet, only a code-phrase: "Deadly feminine."



MARY McFADDEN: Cologne and Chinese snuff bottles



Like everything else she does, when Mary McFadden approaches the notion of fragrance, she does it from a strong visual sense. She keeps her Mary McFadden perfume bottle—"like a piece of soft sculpture"—with Chinese snuff bottles, vessels made of antique glass or silver, contemporary glassmaker's work. Her collection of soaps—pale pink, rose, and beige bars, "spicy, sprucy scents"—sits in large enamel bowls. For scent in the kitchen, Mary lights Indian incense sticks—and stands them in fresh apples. She uses spray cologne all day ("I like the feel of the texture on my skin"). Fragrances, to her, are enormously evocative. "I'd like to do a new scent every decade."

SONIA RYKIEL: Baths of pure perfume

Sonia Rykiel doesn't believe in scents for the home and claims not to be "a very perfume-minded woman."

She is "perfume-minded" enough, though, to sometimes pour half a bottle of it into her bath—"and literally bathe myself in perfume." She also mixes scents: puts one on one arm, a second on the other arm, a third on her bosom. At night, she sticks to one fragrance. "I like the way people look at a woman in passing and then turn round to look at her a second time. I hope that the smell of my perfume will do that." Sonia Rykiel's fragrance, 7^e Sens (the seventh sense), arrived in the U.S. last month.



NAOMI SIMS: Steaming teapots



"Women like me," says model, businesswoman, writer Naomi Sims, "intend to devastate with fragrance." She sprays her Naomi cologne on clothes, handkerchiefs, even down her back ("a place many women overlook"); experiments with mixing pure oils—rose, jasmine, sandalwood—and applies them to unlit lamp bulbs and leather luggage (to darken it, scent it); puts nearly empty perfume bottles in lingerie drawers; adds perfume to room humidifiers, fireplace, or steaming teapot; sprays silk flowers. Naomi burns scented candles—even at afternoon tea. Right now, there's not much time for it: She's creating a cosmetics line, has a new book: "How To Be a Top Model" (Doubleday).

'Dorothy Gray Depilatory Wax not only leaves my legs baby smooth, it lasts longer than shaving!'

'My hair grows back more slowly when I use Dorothy Gray Depilatory Wax. And it can be used on my face as well as my arms and legs.'



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But we can make water work for you. Neutrogena® Body Oil was specifically formulated to maximize the moisturizing effects of your bath or shower. It's a pure, light sesame-oil-formula which is applied *after* you bathe, while your skin is still wet, to hold in the moisture.

Does it feel greasy? No, because sesame oil is so light that it seems to disappear on your skin, although it really forms an invisible moisture-holding film. But it won't stain your clothes, either.

Put the world's most effective moisturizer to work for your dry skin. Keep it there with our help.

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Her leathers: Roberta's are prepared with a patience that hardly exists anymore. Oiled box calf hand-tanned in pure vegetable oil for seven years. Buttery soft. Washably practical. The marvelous starting point for her exquisite jeans, bags, coats, belts and luggage. Roberta di Camerino. Olympic Tower. Palm Beach. Houston.



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A WOMAN WOULD WEAR
WITH A \$300 DRESS.



If you wonder how the two could possibly go together, consider the things that went into that dress.

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Now consider the things we put into our earrings.

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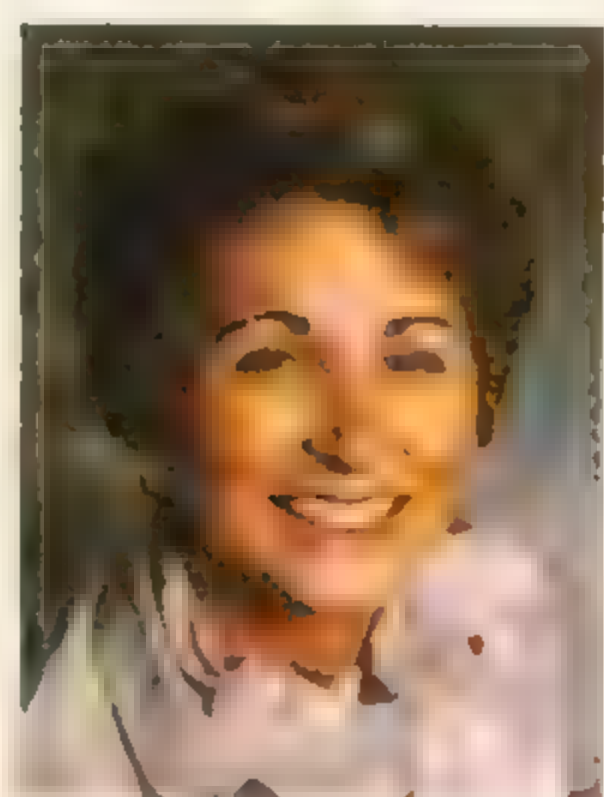
For we think everyone should own elegant jewelry. Not just women in \$300 dresses.

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Bodysilk: Olga's silken mist of stretch that feels like next-to-nothing. Out-of-sight under your clothes ...because it's totally smooth, seamless, hardware-free. And now, there's Bodysilk for almost every figure. From the Designer Collection of Olga, the bodyfashion specialist. Style 329 underwire bra, 396 underwire braslip, both in shell-cup and padded versions too. Style 760 halfpant, also bikini and brief. All in Body Beige and other fashion shades. Like naked only nicer! From 5.00 to 19.00.



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Change of pace dressing Geoffrey Beene's clear eye vision of what women want. Ease and elegance. His message is in the understatement. Purity of line. Subtlety of color. Alabaster or black "luxury velvet" Ulcama®. A washable blend of Celanese Arnel® triacetate and nylon. Beene's double breasted coat robe. 6-18. 90. Strapless freefall. P/M. 75. Drop shoulder pajamas. P/S/M/L. 90.

Geoffrey Beene designs Pleasurewear. for
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Eyes

only

*More smart tips
for active women:
dual-purpose frames,
best-buys in makeup*

Dual-purpose clothes make sense. They save both time and money, are completely functional. Example: the quilted down vest. It works on the ski slopes, looks great on city streets. Now, dual-purpose glasses. Best example: sport sunglasses—designed originally for active sports but attractive enough for everyday-in-the-city use. Above: Avant-Garde's sport sunglasses, with tortoise frames, "comfort cables." (The cables, inset above, wrap around ears to keep glasses secure.) Carrera Porsche, Zeiss, and Ray-Ban Sun Glasses also make dual-purpose sport glasses. Some come with interchangeable lenses. All can be made to fit your prescription. Prices for frames range from about \$25 to \$100. Hair, Garren at The Plaza. Makeup, Alberto Fava. Jade-and-gold earrings by Marsha Breslow.

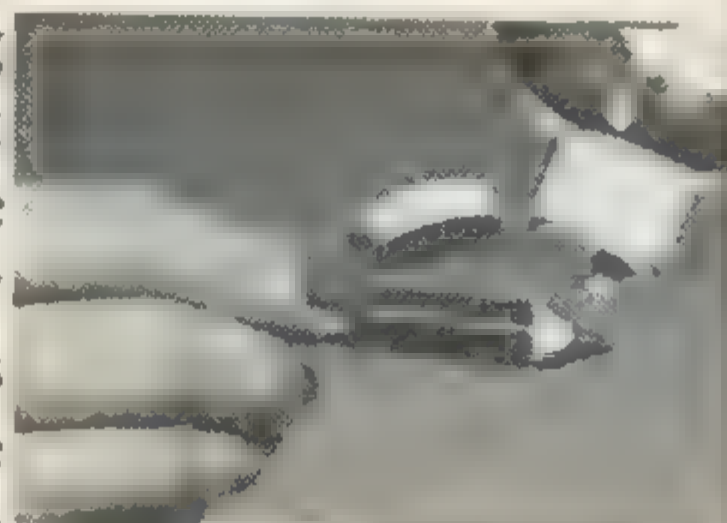
If you owe yourself a little indulgence . . . Carrera Porsche, Meyrowitz, and the Optique Boutique now offer frames in solid 14 or 18k gold. Like gold jewelry—they're investments. From \$1100. . . . If you're "investing" in treatment—two skin creams that work well around eyes: Payot's Creme Authentique, \$95 for two ounces; La Prairie Wrinkle Cream, \$70 for 1.2 ounces. . . . A one-shot splurge (that really pays off): professional advice on eye makeup. In NYC, Natalya Pushkina (212/877-2226) will show you how to do-it-yourself. \$75 the lesson.

Below: If you're farsighted, a great new device designed to help in the application of makeup or contact lenses. It's called Magnif Eyes . . . looks like a pair of flattened-out ski goggles . . . adheres to your mirror to help you get a better look at what you're doing. From Brite Eyes Opticians. Available with magnifying lenses (as shown, \$32) or ground to your prescription.



Tips that give you more for your makeup money

Finds that will help you to save time, money, and space in your makeup bag. • Look for two (or more)-in-one products. Many cosmetic companies, such as Estée Lauder and Christian Dior, sell eye-shadow compacts containing three or four different colors (or eye pencils with a different color at each end of the stick). The packages cost less than the same number of colors bought separately. • All-time, all-around savers: Vaseline Petroleum Jelly, Johnson & Johnson Baby Oil. For removing eye makeup (for a lot more!). • Shop drugstore makeup counters; they often sell good products at excellent prices. One example: Flame-Glo Eye Pencils. • Check out Maybelline's twenty-four-hour mascara—long lasting, inexpensive. • Most cosmetic companies give away samples of their eye moisturizers. Ask for them at your makeup counter. • To make eye pencils last longer, stay soft (above), dip them in eye oil, baby oil, or olive oil. Let the pencils rest on a tissue for about an hour. Wipe any excess oil off the tips. The color will slide on easily. According to makeup artist Nicholas Guercio, "treated" pencils should remain soft for at least a week.



Weatherbee®



Suggested retail prices of the Weatherbee® coats on the adjacent page are: Camel Corduroy with beaver-look lining, \$180. Hooded Poplin with muskrat-look lining, three-quarter length \$190, full length \$250.

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Hartford, G. Fox & Co
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Torrington, Mamselle
Woodbury, Deschino's</p> <p>DELAWARE
Wilmington, Kennard's</p> <p>FLORIDA
Ft. Lauderdale, Ed. Behan's Tweed Shop
Pensacola, Mary's Corner</p> <p>GEORGIA
Albany, Crawford-Woods
Atlanta, J. P. Allen</p> <p>ILLINOIS
Decatur, Glucks
Elgin, Joseph Spiess Co
Park Ridge, Parson's of Park Ridge
Peoria, Brom's Furs
Rockford, Weise's
Skokie, Levine's
Streator, Esther Kirk Inc
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Muncie, Ball Stores
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Davenport, Peterson, Harned-Von Maur</p> <p>KANSAS
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Wichita, Walker Bros</p> <p>KENTUCKY
Louisville, Stewart's
Paducah, Roth's
Shelbyville, Lawson's Inc</p> <p>LOUISIANA
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Bangor, H. M. Goldsmith
Portland, Porteous, Mitchell & Braun Co
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Baltimore, Stewart's
Frederick, Roulzahn's</p> <p>MASSACHUSETTS
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Dennisport, Edson's
Greenfield, Wilson's
Lenox, Elise Farar, Inc
Osterville, Wool Shop
Quincy, Wool Shop
So. Dartmouth, Marty Sullivan
Springfield, Miss Kerby
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Detroit, B. Siegel
Grand Rapids, Sleketees
Holland, Rudy's
Jackson, Jacobsons-All Stores
Kalamazoo, Gilmore Bros
Lansing, Knapps
Muskegon Heights, Friends
Suburban Room
Potoskey, Ed. Behan's Tweed Shop
Plymouth, Minerva's Dunnings
Port Huron, Sperry's
Saginaw, Wiechmanns
Traverse City, Van Norwick's, Inc</p> <p>MINNESOTA
Hibbing, Nides
Minneapolis, Donaldson
Rochester, Casual Shop
St. Paul, Theodores
Virginia, Quality Shop
Worthington, Harper's Fashion Shop</p> <p>MISSOURI
Kansas City, Adler's
St. Louis, The Image</p> <p>MONTANA
Billings, Hart-Albin</p> <p>NEBRASKA
Grand Island, Miller & Paine
Lincoln, Miller & Paine
Omaha, Topps</p> | <p>NEW HAMPSHIRE
Concord, Dorothy Bailey
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Bloomfield, Liplons
Clifton, Rowe-Manse Emporium
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Morristown, M. Epstein
Princeton, The English Shop
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Somerville, Daniel's</p> <p>NEW YORK
Albany, Honigsbaum's
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Elmira, Rosenbaum's
Glens Falls, Honigsbaum's
Hudson, Baker's Womens Wear
Jamestown, Nord's
Newburgh, Strock Shop
Port Jervis, Town & Country Bridal
Poughkeepsie, Up-to-Date
Rochester, Sibley's
Schenectady, Imperial
Staten Island, Garbers
Syracuse, Dey Bros</p> <p>NORTH CAROLINA
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Blowing Rock, Ed. Behan's Tweed Shop
Durham, Belk Leggett
Monroe, Smart Shop
Raleigh, Nowell's
Winston-Salem, Buena Vista</p> <p>OHIO
Akron, O. Neils
Ashtabula, Carlisle's
Bowling Green, F.W. Uhlman & Co
Canton, Stern & Mann Co
Cincinnati, Shillito's
Cleveland, Halle Bros
Columbus, Lazarus
Dayton, Elder-Beerman
Elyria, Style Center
Toledo, Lion's Southwyck Store
Wooster, Beulah Bechtel
Xenia, Singers
Youngstown, Strauss'</p> <p>PENNSYLVANIA
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Pittsburgh, Jos. Horne Co
Philadelphia, Strawbridge & Clothier
Plymouth, Weil's
Reading, Arlene D/B/A The Mary Hoyer Shop
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Williamsport, L. L. Stearns & Sons</p> <p>RHODE ISLAND
Newport, Garzo's
Providence, Dorothy Williams
Westerly, Bea Smith</p> <p>SOUTH DAKOTA
Sioux Falls, Wermuth Furs</p> <p>TENNESSEE
Memphis, Terry's
Nashville, Kaly's
Knoxville, Ladd's Dress Shop
Signal Mountain, Brier Patch</p> <p>TEXAS
Arlene, Minters
Dallas, Mary Nash
El Paso, Glass Apparel
Houston, Scheps
San Antonio, Twigland Fashions</p> <p>VIRGINIA
Danville, Rippe's
Norfolk, The Famous
Portsmouth, The Famous
Richmond, Ardley's
Suffolk, Holmes</p> <p>WASHINGTON
Seattle, Frederick & Nelson</p> <p>WEST VIRGINIA
Beckley, House of Pat
Martinsburg, Emmerl's</p> <p>WISCONSIN
Beloit, Clara Stone
Hartford, Esithers of Hartford
Madison, Carmens
Milwaukee, Richard Rich
Racine, Eitel's Scene II
Sheboygan, Sehler's
Wausau, Schmits Dress Shop</p> <p>WYOMING
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Beauty Q & A

What you should know
about coloring chemically
treated hair...asbestos
in hair dryers...shampoo

Q I'm thinking of coloring my hair for the first time. Are there any special products, techniques...or tips I should know about? I am a Black woman.

A If you have chemically relaxed hair (many Black women do), you must be *extremely* careful when you color it. If chemical relaxing isn't done properly, it may damage hair—make it porous, cause ends to split. "You must have a hairdresser determine the condition of your hair *before* you color it," advises John Atchison, of the John Atchison Salon (44 West Fifty-fifth Street, NYC)—"even if you intend to color your hair at home." If your hair is damaged, it must first be strengthened—by trimming and conditioning—before coloring can be done.

If you relax your hair, here are some rules-to-know: You should *not* select a very light hair-color shade—porous hair should not absorb too many chemicals. Stay within the range of your natural hair color. Never bleach or frost relaxed hair—these processes are too severe. And remember: chemically relaxed hair should be colored *at most* once every two months.

Most important: never color *and* relax hair on the same day. John Atchison advises allowing two to four weeks between the two treatments and finds the best results are achieved when hair is relaxed first, then colored.

If you plan to color your hair at home: consult a pro for first-time guidance, as John Atchison suggests. If you're looking for a good at-home product, L'Oréal has a line of hair-care and -color products, called Look of Radiance, designed specifically for Black hair. More help: their free booklet called the *Look of Radiance Complete Guide for Hair Beauty*, available by writing to: L'Oréal Consumer Affairs, 530 Fifth Avenue, NYC 10036.

Q How can I determine whether my hair dryer, which I bought several years ago, contains asbestos; is it safe to use?

A The United States Consumer Products Safety Commission has a list of hair dryers, by make (Continued on page 194)

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THE WOMEN OF BAIT

A woman with long dark hair, wearing a white bikini top and a patterned sarong, is posing outdoors. She is looking upwards and to the side, with her arms slightly raised. The background shows a rocky path and some foliage.

BEAUTY Q & A

(Continued from page 192)

and model number, that contain asbestos. If you call one of their toll-free "hotlines": in the continental U.S., 1-800-638-8326; in Maryland, 800-492-8363; in Puerto Rico, Alaska, Hawaii, and the Virgin Islands, 800-638-8333, they can help you determine if your dryer contains asbestos and, if so, what its manufacturer has agreed to do (i.e., replacing the dryer or refitting the asbestos lining) to make the hair dryer safer. The list and additional consumer information regarding the asbestos problem is also available by writing: United States Consumer Products Safety Commission, Washington DC 20207. Ask for the bulletin entitled *Asbestos in Hair Dryers*.

Q Some days my hair seems dry, other days it is oily. Is this typical? I've also been using the same shampoo for several years now—is it, perhaps, time for a change?

A According to Georgette Klinger, of the Georgette Klinger facial salons, "it is normal for scalp and hair condition to change seasonally." In summer, it is quite common for the scalp to be oily and the hair, dry. If that is the case, use a shampoo for oily hair on your scalp, and a conditioner on the ends of your hair only. For a dry scalp and oily hair, use conditioner on your scalp first, then use an "oily" shampoo, but don't massage it too vigorously near your scalp. Your hair cannot become "immune" to one particular shampoo or conditioner—but always using the same shampoo is not a good idea, because hair condition, like skin condition, changes.

Know your hair well. If it is not shiny and healthy looking . . . if it doesn't feel smooth—you probably need a different shampoo or conditioner. Or—if your hair does not seem to be "taking" to one particular product—try another. There's a whole chapter, incidentally, on hair and scalp in *Georgette Klinger's Skin Care* (Morrow), out this month.

Q Whenever I wear costume jewelry I break out in a rash. Why does this happen? Is there anything I can do to protect my skin?

A We took your question to Robert Auerbach, M.D., clinical associate professor of dermatology at the New York University School of Medicine: "Almost all costume jewelry contains nickel—and that is probably what's causing your allergic reaction. A lot of people are nickel-sensitive, which can be diagnosed with a patch test."

You can avoid the problem by switching to gold or silver jewelry (be sure earring clips and necklace clasps are also made of those metals). Or you can try brushing your costume jewelry with a thin coat of lacquer or clear nail polish. As long as the coating doesn't chip or peel off, it should protect you from breaking out. ▽

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PERSONAL

Californian looks at New York

Fall in the East has more than red leaves

BY EVE BABITZ

"**L**ady, with that hat," he said, "you gotta be from California." The hat wasn't that different from lots of hats on the streets of New York. It was one of those little crocheted coffee-with-cream-colored hats; only on the part next to the brim, I'd pinned these silk flowers from the dime store which looked exactly like bougainvillea. Anyway, he must have meant that only a Californian would go around in a city already ablaze with color with flowers pinned to her hat against the mere terror of trying to get a cab.

"Oh, please come," my friend Sarah had said, "The leaves . . ."

Everyone said that the six weeks I'd be in New York—from the end of October to the first week in December—were the best ones to be on the East Coast.

"You'll be able to see the fall," they all said.

Eve Babitz, Californian, looks at herself with fresh humor in "Sex and Rage" (Knopf).

"But still," I said, "New York."

"But don't you *like* New York. It's so exciting!"

And I'd be able to see all my friends and finish the grisly last details on my book and meet all these people in New York who run everything and find out how to write for television.

Writers have been hired to go out to the Coast and work on unlikely projects since before anyone was born but it was always the *West Coast* they went out to, not the *East Coast* as I was. I'd been asked to come to New York to work on a TV play about New York models. The reason this was unlikely was that I knew nothing about New York models and had only gone along with the project in the first place because it sounded like so much fun who could resist.

Plus I'd be able to see Sarah, my best friend, and she had invited me to stay with her for a few days up in Connecticut before New York.

And so there we were, Sarah and I, driving through blurry blazes of leaves of crimson, marigold, and blood rust, past stately Henry

James mansions with low stone fences. We sat together on a boat pier jutting into a bay where sailboats in the distance looked so crisp in the fall air that the perspective seemed out of one of those Renaissance architectural drawings where a few stray people linger in the foreground. It hardly took us any time, in this illumination of leaves and horizons, to get back into our old ways of spending hours together without speech.

On our way back to Sarah's house in the car, we drove past heaps of raked-up leaves.

"Would you like to jump in the leaves?" she asked.

"Jump in the leaves?" I asked.

"Oh, I forgot," she said, "you didn't grow up here. Whenever I fall in the leaves now, it brings back *everything*—my whole childhood."

In the sky were those Kennedy clouds—little white wispy ones which they surely must have had at Hyannisport and which there never will be in California.

Sarah and I took the train into the city together from Greenwich and passed miles and miles of more gorgeous leaves until at last the train was flying above Harlem and I knew we weren't in Kansas (which is a lot like L.A., people complain) anymore. It was New York full blast from then on and the last I remember of peace and quiet.

The park, Central Park, was not quite as ablaze with color as Connecticut had been. It must take something out of the leaves to have to contend with being stared at every daylight hour by the hungry eyes of people determined to get their money's worth out of fall. In New York, they make a great issue out of something they call the Exhilaration of the Seasons and here one was. So the leaves had better be good. (Continued on page 198)

(Continued from page 197)



What's so special about a woman who wears classic clothes?

Putting it simply, she's confident. Whether she's a teenager or a grandmother or some age in between, she's reached the point where she won't blindly follow every fashion trend.

Instead, she dresses to please herself. She's decided that classic styles are best for her. So those are the styles she wears.

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The leaves in Central Park looked drained and numb with overwork; however, they performed valiantly and did not simply drop off all at once into a swooned faint as I would have.

For a long time, I felt that the "energy" of New York was not for me because it was all I could do to buck death crossing the street going to and from the office. I didn't even work at an office, really; because it seems that when you write TV plays, in the beginning you never actually do anything until you've gotten "the feel" of things. This meant I slept.

The "energy" of New York along with the "excitement" boils down to "terror" if you ask me. If I went around with my purse unsnapped the way I always did in L.A., older women accosted me saying, "Dear, your purse is open. Anyone could just grab your wallet." They made me feel my purse's being open was an affront. How dare I go around with an open purse when the city was so dangerous. I had to be some jerk from out of town. I'd tell them, "I don't care."

But you have to care in New York or you'll die. It's not like L.A., where you can go around with your purse unsnapped or lost in thought even on the freeway. In New York, the gossip will get you if crossing the street doesn't; for the gossip is so dense and thick that it hovers over the entire city like an enraged bear, ready to snap its teeth on anyone who isn't fast enough to cover herself with alibis, low profiles, or return red herrings aimed strategically somewhere else. The gossip is like a lightning game of backgammon with rolls of dice leaving behind broken hearts, the dissolution of entrenched power, and awkward guest lists. Everyone (who's left) waits for the next roll, eyes glued to the die. You cannot *not* care in New York. Even I know that. You'll die just crossing the street. It's exciting.

It was always exciting.

It's changed, though, from when I used to live on the Lower East Side in 1966 and acid was in flower; and it's changed from a few years ago when my first book was published. It's even changed since last year when I stayed at Sarah's in Connecticut and took the train into the city every day, braving the streets, going to magazine appointments.

The people were all different somehow, I decided, but the ones I tried to explain this to insisted that New Yorkers were just glad because it was fall and because the winter rains and horrors which were predicted on TV every night at dinner hadn't come.

"No . . ." I would say, trying to think, "it was something else."

Then I knew.

"It's the dogs!" I exclaimed. "The sidewalks, you can walk on them! Those signs everywhere saying 'Curb and clean up after your dog' are *working*!"

"Well . . ." some said, "you could be right." Their usual New York contempt for hick opinions grew dull regarding my theory. Perhaps this was because they could walk beside me as we talked without having to guard every step they took, and we could look up into the sky at flocks of birds swooping low, flying south for the winter.

Having been in New York before, I knew that buying clothes for, or in any way trying to figure out

(Continued on page 200)

ESSENCE OF TIMELESS BEAUTY

By Sue Metzger

Real beauty begins with a radiantly clean, glowing and healthy complexion. Ilona of Hungary's unique system for healthy radiant skin has attracted beauty seekers from both sides of the continent to her scientific institutes of skin care in Denver, and Houston. The request for the services and uniquely successful skin care products are so great, that other openings are planned in New York, and other large American cities to satisfy the demand.



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MAGNESIUM THE MAGIC MINERAL

Doctors and nutrition experts agree that once the natural body moisture escapes, a moisturizer cannot effectively penetrate the outer layer of the human skin. These authorities also agree that magnesium is an important mineral in the human body and without it we cannot maintain a moisture balance in the skin.

FLAWLESS COMPLEXION

Hungarian women have always been famous for their beautiful complexion and knowledge about skin care. Empress Elizabeth of Austria, the most regal beauty of her time, had Hungarian beauty experts supply her with cosmetics and a special water from Budapest at regular intervals. Women in Budapest, even the elderly, seldom develop wrinkles. What are the secrets? Scientists discovered that the water in the area has a high magnesium content and contains much of the same vital minerals which make up healthy human skin cells. The discovery of the precious water led to its use in various ways. Special health spas were erected. (Documented in Encyclopedias) Skin care experts use the water in cosmetics and during beauty services.

To find out more about these famous beauty rituals, I visited Ilona of Hungary, a renowned authority in skin care. Seeing her ivory-like, flawless complexion made me realize on first sight that she really knows the secrets to beauty.

She explained: "Your doctor will confirm the importance of magnesium in your body. Lack of it causes skin cells to debilitate. As they weaken, they shrink in size and let natural body moisture leak out. It is not unusual for

early wrinkles to develop at the age of 25. If unchecked, by reaching 35 deep wrinkles can be visible.

Therefore the most logical and scientific step in skin care is to preserve the natural moisture your own body produces. Prevention is better than cure!

If external moisture would be so effective, people living in a humid climate, or fishermen working under the most humid conditions, would have beautiful complexion. But it is not so! The fact remains that people have problems with dry skin even in humid climate."

FIRST TIME IN AMERICA

Ilona continued: "My protection creams and lotions help prevent the escape of natural moisture from your skin. They also protect the skin against sun, weather extremes and pollutants. Further nourishment and rejuvenation of the skin will be achieved over night with my special creams designed with embryo, placenta and tissue extract. I also import this magnesium-rich natural mineral water from Hungary to make all my skin care products."

CLIMATE AFFECTS SKIN CARE

Climate is also an important factor in Ilona's skin care program. She does not believe in "all purpose" cosmetics and is the only skin care expert in America who takes into consideration the country's varying climatic conditions. She added: "If you move from a humid New York climate to a dry Arizona, your garden and lawn will require different care. You will have to change your skin care rituals also." Accordingly, when inquiries are mailed to Ilona, a convenient chart will be sent showing the average percentage of humidity of that particular area. This enables the client to

choose the proper and most effective skin care products from Ilona's most comprehensive cosmetic line. They are sold with a Money Back guarantee.

SKIN CARE WITH PHENOMENAL RESULTS

People with dry skin, wrinkles, oily skin, blemishes and other skin problems have at long last found help and relief by following Ilona's unique skin care methods. Letters pour in daily with requests for her cosmetics and praises about the results. Here are just a few excerpts from the many on file:

"The cleanser for my oily skin really works. My face feels soft, yet not greasy." Mrs. E.S., Winnipeg, Canada. ★ "I had acne for almost 10 years. Finding you was a miracle I was praying for. My skin looks wonderful now." Miss G.W., Seattle, Wash.

★ "Your cosmetics are truly remarkable." Mrs. G.L., Tulsa, Okla. ★ "Dry skin is a problem here. I think you have found the secrets to its cure. I have a terribly dry skin and am allergic to almost everything, however, with your cosmetics I have no problem." Mrs. K.M., Phoenix, AZ. ★ "My skin is really responding and looks great. My daughter also is having excellent results." Mrs. M.F., Wellesley, Mass. ★

A DAY OF BEAUTY

Ilona's beauty rituals, however, don't stop with just creating a radiant skin. Her aim is to achieve a healthy, youthful and well conditioned body. At her Denver institute, appropriately named Human Improvement Center, a woman can spend a day, a week or more devoting her time to total revitalization. The center is luxuriously elegant and so unique that many services are not available anywhere else in the United States.

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Herbal Wrap with Aroma therapy is part of the daily revitalization program.

SKIN CARE AT HOME

For women unable to visit any of her centers a special booklet containing Ilona's successful methods for complexion care at home is also available by sending \$1.00. Full price shall be credited toward your first cosmetic order.

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CALIFORNIA/NEW YORK

(Continued from page 198)

something suitable to wear in, New York would get me nowhere. They already have all the clothes in New York, there is no way one can hope to attain the look the women there have unless you become one of them, twenty-four hours a day, year in and year out.

The best thing to do, I decided, was not anything. I would wear just what I wore in L.A. (only with a coat over it) and that would be that. What I wear in L.A. is old jeans and this grey sweatshirt with a hood that my boyfriend found at a garage sale for \$2 and is my favorite shade of grey. And I like these old thirteen-button Navy uniform pants which aren't too bad and are intensely nondescript and can be rolled up into a fool-proof sausage if you turn them inside out like sailors do and they'll have no wrinkles. Then I have these sort of wretched muddy-looking khaki pants that everyone's wearing. And these snaggle-tooth old sweaters along with one silver sweater (in case I got invited to a party). These were what I took with me for six weeks in New York. I could carry all of this—plus shoes—aboard the plane.

Besides, I thought, when I was packing, if I need any clothes, New York is sure to have some. One must shop in New York, I remembered from experience, in order to know one is alive, practically.

Bloomingdale's has changed. This time, I can't go into it. Last time and the times before, I could endure the break between life as we know it and Bloomingdale's and enjoy the sensation just about; but, this time when I went to Bloomingdale's, the information blitz

was too overwhelming. All those people and all those promises. If I bought only \$15.69 worth of carnation bath talc, I'd receive \$79.95 worth of gift samples, and on and on. After only three minutes of Bloomingdale's I was out onto the feckless sidewalks, back on earth.

In the beginning, for the most part, the shops in New York this time paralyzed me into an inability to speak; though, by the fifth week, I was buying \$130 cashmere cable-knit sweaters from André Oliver on Fifty-seventh Street as if a person could just go into a store and do such a thing. I mean, four. Two for me, one for my boyfriend, and one for my sister. The sea-blue one was for my boyfriend, the grey for my sister, and the forest-green was for me—though the reason I got started buying these things to begin with was that they had one in a kind of neon violet. This color miraculously cured my paralysis from inside the store window; and before I knew it, I was barging up to this delicate young salesman in this luxury men's sports clothes place saying, "Can girls wear these purple sweaters or just guys?"

"You're from out of town aren't you," I was told.

And once André Oliver kicked through the door to my heart, it was no time at all before I was in Henri Bendel's hovering over little wooden boxes with cats painted on them from the People's Republic of China; they were filled with little black licorice mice that looked like they were carved out of onyx. Each box cost \$7.50.

"I mean, \$7.50 for *mice*," I said to myself.

"But they're so cute," I replied, "and besides, they're useful—you can eat them."

So I bought six boxes.

I suppose I was lucky that the shopping lust didn't overtake me completely until it was almost my sixth week and I flew away from such seductions. At least now I know what it's like to be consumed by fashionable desires. But I can see how, if I lived in New York in real life, I'd plunge joyfully into enormous debt swathing all my friends in cashmere; and as they carried me off to the psychopathic ward at Bellevue, I'd be fashionably pleading, "Let them eat mice!"

"Oh, please come," Sarah had said, "the leaves..."

By the first week in December, the first snow had fallen and I'd been able to walk invincibly down Madison Avenue in my new New York fleece-lined galoshes and my second-hand sealskin coat. I was so sentimental that I bought violets for my furs (for \$12.50—silk violets) because New York always reminds me of Frank Sinatra singing. I had finished the television play, finished the grisly details on my book, met all the people who ran everything at an opulent East Side party where I wore my silver sweater and sailor pants and everyone said I hardly looked too-L.A. at all. I'd seen the leaves alone with Sarah and seen them in Central Park in the crowds, faintly shopworn. I'd felt the "energy" and "excitement" for six whole weeks and not gotten run over.

And there I sat watching the rectangular skyscape recede as the cab driver took me to the airport, when he turned and gave me this look, saying, "Lady, with that hat—you gotta be from California."

New York City lay sleeping curled up like a bear hibernating across the river, ready to wake up again the instant I come back next time. ▽

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Understated, but obviously real. That's the way more and more women want their jewelry now, and they're willing—also able—to spring for something that costs a few hundred dollars more than the fake. Nothing gimmicky—hair combs, for instance, aren't selling as well as simple gold nugget earrings. This is "tailored" jewelry to wear all the time. The gold "standard" by which everything else is measured: time was when you could outfit yourself in clothes by a leading designer for the same amount of money you'd spend on diamond earrings or an expensive watch, but now that a jacket alone can sell for more than a gold chain set with semiprecious stones, more women are looking to the long term. This is the logic of "investment" dressing, and the premium now is on jewelry of real value, literally worth its weight in gold. The "best sellers": diamonds, cabochon sapphires, rubies, emeralds; onyx, jasper, coral; precious minerals—agate, hematite, ice quartz. No question there's status involved, but more important is the assurance of quality women get from established jewelers like Bulgari, Cartier, Van Cleef & Arpels, Tiffany, David Webb. The jewelry has a new well-thought-out sense of design . . . and the women who buy it are making a well-thought-out decision.

SELL-OUTS: EARRINGS

- Elsa Peretti's diamond earstuds, rimmed in gold—with diamonds in different sizes.
- Bulgari's diamond-centered steel disks.
- At Cartier: gold lovers' knots.
- Van Cleef & Arpels' cabochon emerald, ruby, or sapphire set in 18k yellow gold, surrounded by pavé diamonds—for day and evening.
- Angela Cummings' gold nuggets: small/medium/large.

NECKLACES

- Golds and semiprecious beads—to tie like a lariat at the neck, hang down into a jacket or a blouse, wrap at the wrist . . . from Cartier.
- Elsa Peretti's 18k-gold choker set with a single diamond—in the new to-the-collarbone length.
- Angela Cummings' coral beads to knot and tie.

BRACELETS

- At Tiffany, a simple gold bangle set with diamonds.
- "Rolling" rings and the bracelets to match—in three colors of gold, at Cartier.
- Angela Cummings' Damascene cuffs at Tiffany. In shades of black, gold, silver and brown, the same width as a watchband—to wear with everything.

Proof that every woman wants a watch she can count on:

- This is North American Watch Corporation's biggest year yet, and their least expensive line, Concord watches, starts at about \$390. Next Corum, starting at \$1,000. Then Piaget, upwards of \$2,500.
- At Cartier, the biggest sellers are Les Must—the lowest price for an 18k-gold watch is \$1,250, and 18k-gold deployant buckles sell for \$400. Half a watch is better than none: many people buy the watch one year, go back and put the buckle on the next.

Angela Cummings and Elsa Peretti—designers since 1968 and 1974, respectively, for Tiffany—started something big when they brought real style to real jewelry. Their influence is everywhere. . . .

ANNE KLEIN LIGHTS THE NIGHT



FOR MICHAEL FORREST

The brightest glow on the horizon is your sumptuous ribbed beaver with graphic high shoulder. From Anne Klein & Co. in fall's newest color—creamy taupe. Crafted by Michael Forrest as only he can. Michael Forrest Inc., 333 7th Ave., N.Y.C.



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Emily Gordon

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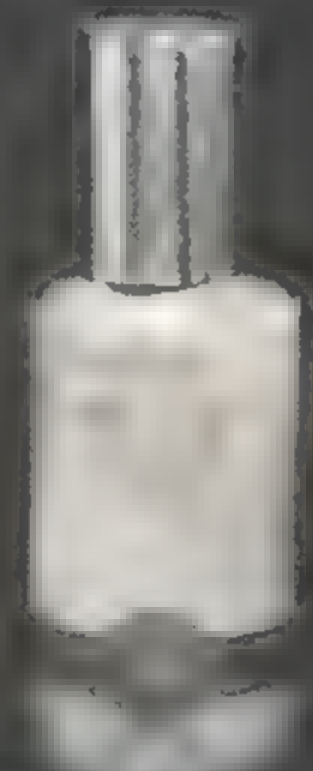
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Fashion

How to organize a tote for a busy day/night schedule

Now



To meet the demands of an active life, you need certain things. Here, the best-looking versions, and the best way to organize them—in an attractive, roomy tote. With two takes on the smaller bag that slips inside—and slips out any time you want to leave your tote at the office. The options: for day, a small shoulderbag or ... for an evening that starts right after work, a small suede clutch.

For day/night: the tote in supple dark brown leather (Calvin Klein Bags, \$350). What to add: brown cowhide folder with note pad and pen (Rolfs, \$15); wine leather agenda (Caddylak Systems, NYC, \$50); wine leather wallet/credit card holder (Prada, \$130); gold nylon cosmetic bag (Le Sportsac, \$4); black-wire aviator sunglasses (Carrera Porsche Design, \$76) with red leather case (Coach Leatherware, \$10); and—not shown—a small key ring. Plus bronze metallic evening sandals to change into (Casadei, \$100). Evening essentials—in a nail-head studded suede clutch (Calvin Klein Bags, \$225); sterling money clip (Elsa Peretti of Tiffany, \$39); battery-operated lighted mirror with Oriental case (Look-a-Lite by Schildkraut, \$20); and to turn a look from A.M. to P.M.—pewter-and-topaz bracelet (Joseph Mazer, \$200); pewter and gold-wrapped bangles (Lisandro Sarasola, \$24); topaz/black stone earrings (Jules van Rouge); perfume.

For day: Soft camel suede tote (Mark Cross, \$85). Inside, the "active ingredients": appointment/address book (Day At A Glance by Eaton, \$3), brown leather wallet (Signal Edition by Mark Cross, \$95), red nylon cosmetic bag (Le Sportsac, \$4), cosmetic brush ("The Garden of Earthly Delights" by Anne Carpenter), purple rain poncho in pouch (Lloyd Allen, \$22), folding tortoise sunglasses (Eye-Benders, \$60). Not shown—a leotard for midday exercise. In the smaller, quilted wine kidskin shoulderbag—ideal to take to lunch, on any quick dash (Barbara Bolan for Bolan Too, \$115): sterling-silver key ring (Tiffany, \$13), small hair brush (Kent, \$20), black leather "jotter" (Mark Cross, \$28), Elsa Peretti's sterling-silver pen (of Tiffany, \$26), lighted mirror with plastic case (Look-a-Lite by Schildkraut, \$17), 14k-gold "paperclip" for bills (Tiffany, \$140), Chanel's spray fragrance (Christalle) and mascara. All prices approximate. Details, stores, next to last pages.



WHAT IS

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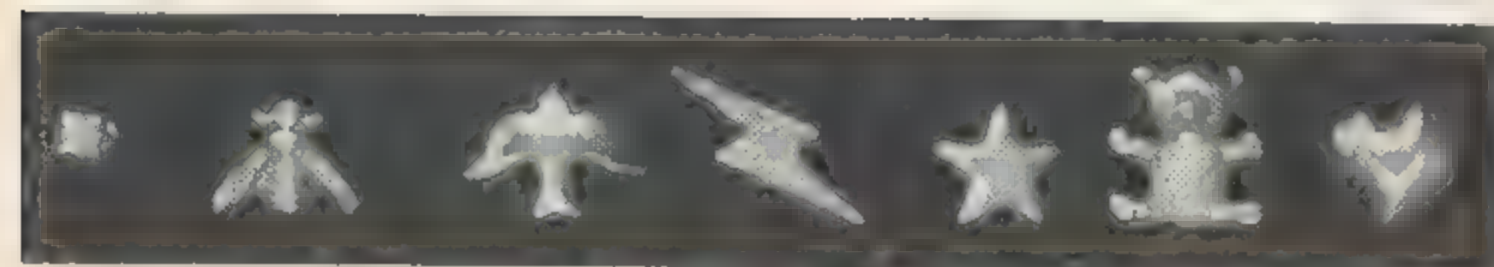


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FASHION NOW

What Our Editors Are Talking About

*Fabulous "fake" accessories...
the wit, the style, the fun...are real*



Above inset:

Giorgio Sant'

Angelo's hip-length jacket that could be a dyed flat fur but actually is a wine wool-and-acrylic knit, with hand-crocheted Lurex seams. About \$495.

Above: Alligator-grain cowhide portfolios (the grain permanently set with heat)

About \$90 each. Bags by Ruza. The belts of alligator-grain cowhide by Ruza for Elegant. About \$18 each in brown, black, grey, tan, wine, red, green

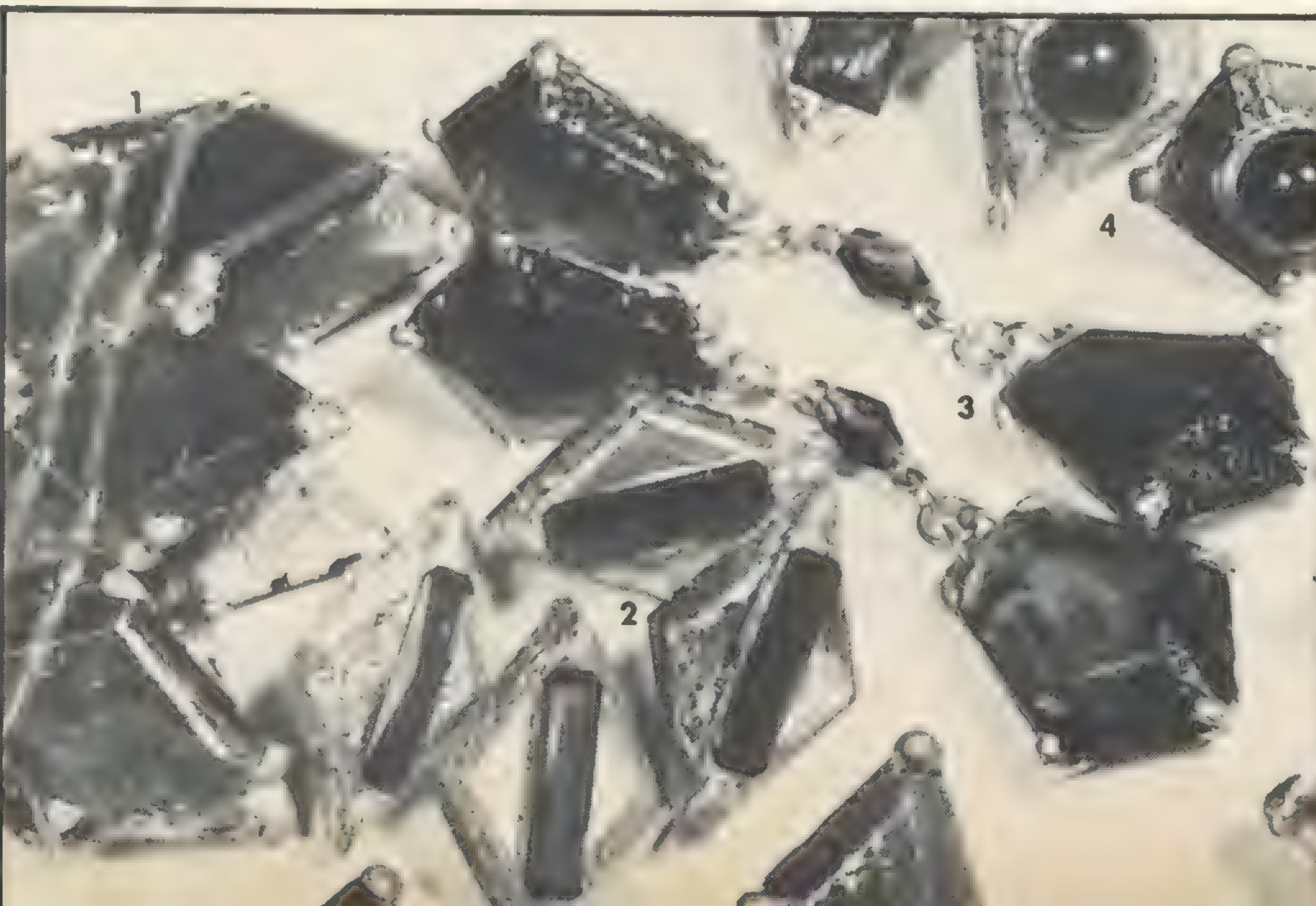
Below: Ken Begun's jewelry; expandable bracelet, clip-on earrings, dangling earrings. From \$32 to \$85

For details and stores, see next to last pages

Hair: Didier Malige, makeup: Perre Larouche

Now, a new mood, a new feeling about accessories. Everywhere you see attractive fur, leather, jewelry... that's "fake." Some of it designed by well-known names, some by new, innovative talents. Always the look is very finished, very sophisticated. And the fakeness is very frank! You buy these "faux" accessories for their charm, their originality, their upbeat appeal. And always you mix them with everything you have that's "real." There are "fur" coats, jackets, hats—of fabric, of wool, of synthetic mixes. And handbags, portfolios, belts—with all the texture interest, the grain, the shine of alligator or lizard—made of embossed cowhide or vinyl.

Where you see these "fakes" at their most exciting: in jewelry. Among the standouts—Ken Begun's beautiful original "jewels." Handmade of resin sculpted and individually dyed. Sometimes set with opals or other gems. And sometimes the plastic gems are faceted with the same complexity as the precious ones. (His first recognition was for precious stones and metals.) No two pieces of his "soft-modern" are alike, and he sees a freedom in their use that follows the freespirted design. His clip earrings go on a lapel, pumps, a scarf, in the hair. And everything he does looks great with 14k-gold chains, an expensive watch, all your "real" jewelry. He feels using nonprecious metals is a very natural development. "After all," he says, "the Egyptians combined blue glass with gold in their ornaments, handling the glass with the same finesse they used in handling lapis."





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Sorrel: a wild herb, a tart flavor—a sure hit

*Everything that you add sorrel to—
soups, salads, pies—tastes fresh*

BY ARTHUR GOLD AND ROBERT FIZDALE

NOTES ON SORREL:

● When shopping, look for the smallest, freshest, greenest leaves.

● When preparing sorrel, remove and discard the coarse large stems. To obtain a fine purée, remove the part of the stem that runs through the leaf as well. This is easily accomplished by folding the leaf in half with one hand (holding it close to the stem) grasping the tip of the stem with the other hand, and tugging gently.

● The traditional way to shred sorrel is to roll several leaves together like a cigar, then cut across them in thin strips. But sorrel can be chopped in no time in a food processor with the metal blade. Important: turn the motor quickly off and on for a few seconds

and don't try to do too much at one time. There is a surprising relation between the amount of sorrel one buys and the amount one ends up with. Don't be astonished to find that one pound of sorrel—a fairly large amount—when stemmed, chopped, cooked, will yield only half a cup of purée.

● When a recipe calls for a pound of sorrel, you can always substitute half a cup of bottled Belgian sorrel under the brand name Le Semeur, available at many fine food specialty shops. It makes an excellent substitute for fresh sorrel.

● Always remember that sorrel—like spinach, its subdued cousin—must be cooked in a steel or enamel-lined pot, *never* in aluminum, which turns it a very ugly dark color.

ICED RUSSIAN SORREL SOUP (Shchav)

six to eight servings

1 pound sorrel
8 scallions
Salt and freshly ground pepper
2 eggs
1 cup sour cream (1 small container)

Garnish:

2 hard-boiled eggs, finely chopped
4-6 radishes, trimmed and sliced
1 large or 2 small cucumbers, peeled and diced
2-4 tablespoons minced fresh chives
4-6 tablespoons chopped fresh dill

Discard stems of sorrel and wash leaves carefully. Cut off and discard all but 2 or 3 inches of green stems of scallions. Slice scallions very thin. Place sorrel leaves and sliced scallions in enamel-lined pot with 1 quart water. Add salt and pepper to taste. Bring to a boil, reduce heat to medium, cook 5 to 10 minutes. Remove; cool 15 minutes.

Whisk 2 whole eggs well with 1 tablespoon of cold water in a small bowl. Add a cup of hot soup, *1 tablespoon at a time*, whisking constantly. Then pour this mixture back into soup pot, off heat, whisking all the time until well mixed. Add sour cream, pressing lumps against side of pot with back of large spoon till cream is thoroughly dissolved. Transfer soup to glass serving bowl and add all garnish ingredients. Chill for at least 4 hours before serving, or overnight for even better flavor. Taste and correct seasoning before serving.

Variation: Pass additional garnish ingredients in small bowls at table.

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CRUSTLESS HERB PIE

(Galette d'oeufs aux herbes)

six to eight servings

12 eggs
½ pound mushrooms
2 cooked artichoke bottoms (available in cans such as Bonavita brand)
1 pound sorrel, stemmed
1½ cups parsley, tightly packed
¼ cup chervil, mint, dill, or tarragon combined (or any one of these, or any combination for total of ¼ cup)
6 tablespoons butter
Salt, freshly ground pepper, and nutmeg (also freshly ground if possible) to taste
1 lemon
Optional: 1 cup sour cream, *crème fraîche*, or Tomato-Sorrel Sauce (recipe follows)

Hard-boil 6 of the eggs. Cool, peel, and cut in half. Reserve hard-boiled yolks, save whites for another recipe.

Either by hand or using food processor with metal blade, chop together hard-boiled egg yolks, mushrooms, artichoke bottoms, sorrel, and herbs.

Use 2 tablespoons of butter to grease 1 large or 2 small metal pie tins. Melt remaining 4 tablespoons butter in large heavy skillet over moderate heat. Add chopped mixture and cook, stirring often, for 10 minutes. Season to taste with salt, pepper, nutmeg. Remove from heat and let cool for 15 minutes.

Break 6 remaining eggs into very large bowl (large enough to hold all chopped vegetables that will be added). Whisk eggs lightly as if for an omelet. Add cooked vegetable-herb mixture and stir immediately until very well mixed. Taste and correct seasoning. Pour mixture, *(Continued on page 213)*

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(Continued from page 210)

which should be quite thick, into buttered pie tins. Bake in preheated 400° oven for about 15 minutes or till toothpick inserted in center comes out clean. Cut into pie-shaped wedges. Before serving sprinkle with lemon juice and pepper. Pass Tomato-Sorrel Sauce separately.

TOMATO-SORREL SAUCE

six to eight servings

2 pounds very ripe tomatoes
 1/2 medium onion, finely sliced
 5 basil leaves, minced (or 1 teaspoon dried)
 1 bay leaf
 1 rounded teaspoon tomato paste
 1/2 cup dry white wine or vermouth
 Salt and freshly ground pepper to taste
 Pinch of sugar or a bit more to taste
 1/4 cup shredded sorrel
 1 tablespoon butter
 2 tablespoons *crème fraîche* or sour cream

Plunge tomatoes in pot of boiling water for 1 or 2 minutes, which will make them easy to peel. Remove at once with slotted spoon. Peel with sharp knife as soon as cool enough to handle. Cut in half crosswise, and squeeze out seeds. Chop tomatoes coarsely.

Place tomatoes in heavy-bottomed saucepan over high heat with 2 tablespoons water. Cook, stirring often, for 5 minutes.

Add all remaining ingredients except sorrel, butter, and cream. Cook, stirring often, about 15 minutes, or until mixture begins to thicken. Reduce heat to low and continue to cook, stirring constantly, till sauce is quite thick. Add sorrel, cook, stirring, for 1 or 2 minutes more. Remove from heat, transfer to food processor and purée for a few seconds. Add butter, cream, and mix well. Taste and correct seasoning. Serve hot with Crustless Herb Pie, or with grilled swordfish.

GREEN RISOTTO WITH SORREL

six servings

2 tablespoons olive oil
 1/4 cup butter
 4 cups packed chopped sorrel (about 1 pound)
 1/2 cup finely chopped carrots (about 1 large carrot)
 1 cup finely chopped onion (about 1 medium-sized onion)
 1 cup finely chopped fennel or celery (about 2 small fennel bulbs, trimmed, or 2 stalks celery)
 2 cups rice (preferably Italian short-grain arborio rice)
 Salt and freshly ground pepper to taste
 4 cups chicken broth (homemade or College Inn brand)
 1 1/2 cups freshly grated imported Parmesan cheese

Melt oil and 4 tablespoons butter in heavy skillet over low heat. (All vegetables can be chopped in food processor with metal blade by turning motor on and off quickly for a few seconds; do not overprocess.) Discard stems of sorrel before you chop sorrel leaves. Add chopped carrots, onion, and fennel (or celery) to skillet. Cook for 10 minutes, stirring often to prevent sticking.

Add all but 1 cup chopped sorrel; cook, stirring, for 2 minutes. Add rice and stir till all rice is coated with oil-butter mixture. Sea-

son to taste with salt and pepper. Add 3 cups chicken broth and bring to a boil, stirring occasionally. As broth cooks away, gradually add remaining broth just to keep rice covered. Simmer, uncovered, for about 15 minutes or till rice is cooked *al dente*, that is, still firm when you bite into it. About 2 minutes before you expect it to be ready, stir in remaining cup of chopped sorrel.

Remove from heat and stir in remaining butter and 1/2 cup grated cheese. Let risotto sit for 2 or 3 minutes before serving. Correct seasoning. Pass remaining cheese separately.

FISH ROE WITH SORREL SAUCE

four servings

1 1/2 pounds fish roe (weakfish, bluefish, herring, or cod)
 Salt and freshly ground pepper

Flour

1/4 pound butter
 2-4 tablespoons minced scallions
 2 tablespoons chopped mint or tarragon
 1 pound sorrel leaves, shredded
 1 cup heavy cream
 2 egg yolks
 Pinch of sugar

Have roe at room temperature. Wash and pat dry. Season with salt and pepper. Dredge lightly in flour on both sides. Melt half the butter over low heat in skillet large enough to hold roe in single layer. Cook roe for 7 to 12 minutes, depending on size, or just till tender. Do not overcook.

Heat remaining butter in another skillet. Sauté scallions just till translucent. Add mint and sorrel and cook stirring for 2 or 3 minutes. Remove from heat. Whisk cream and yolks together. (Continued on page 216)

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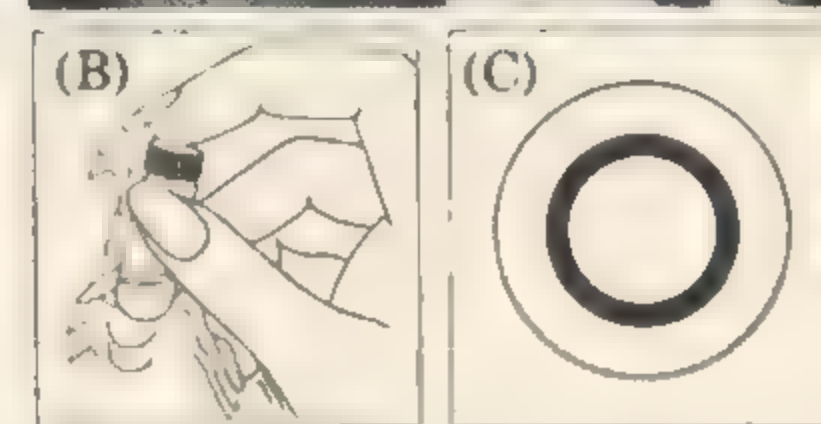
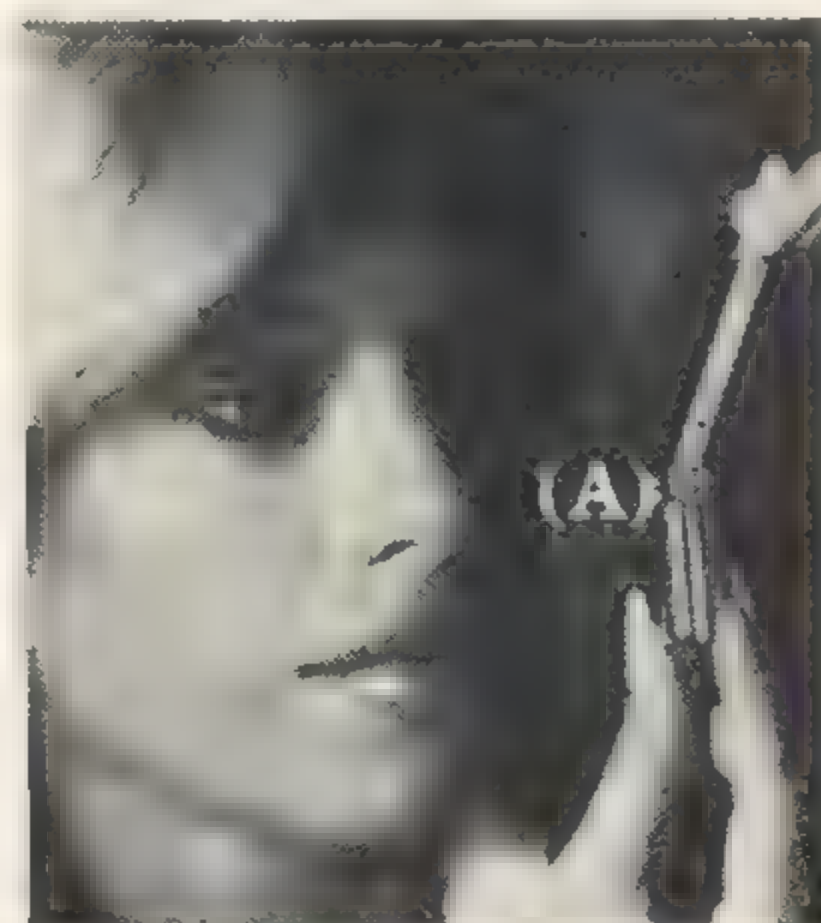
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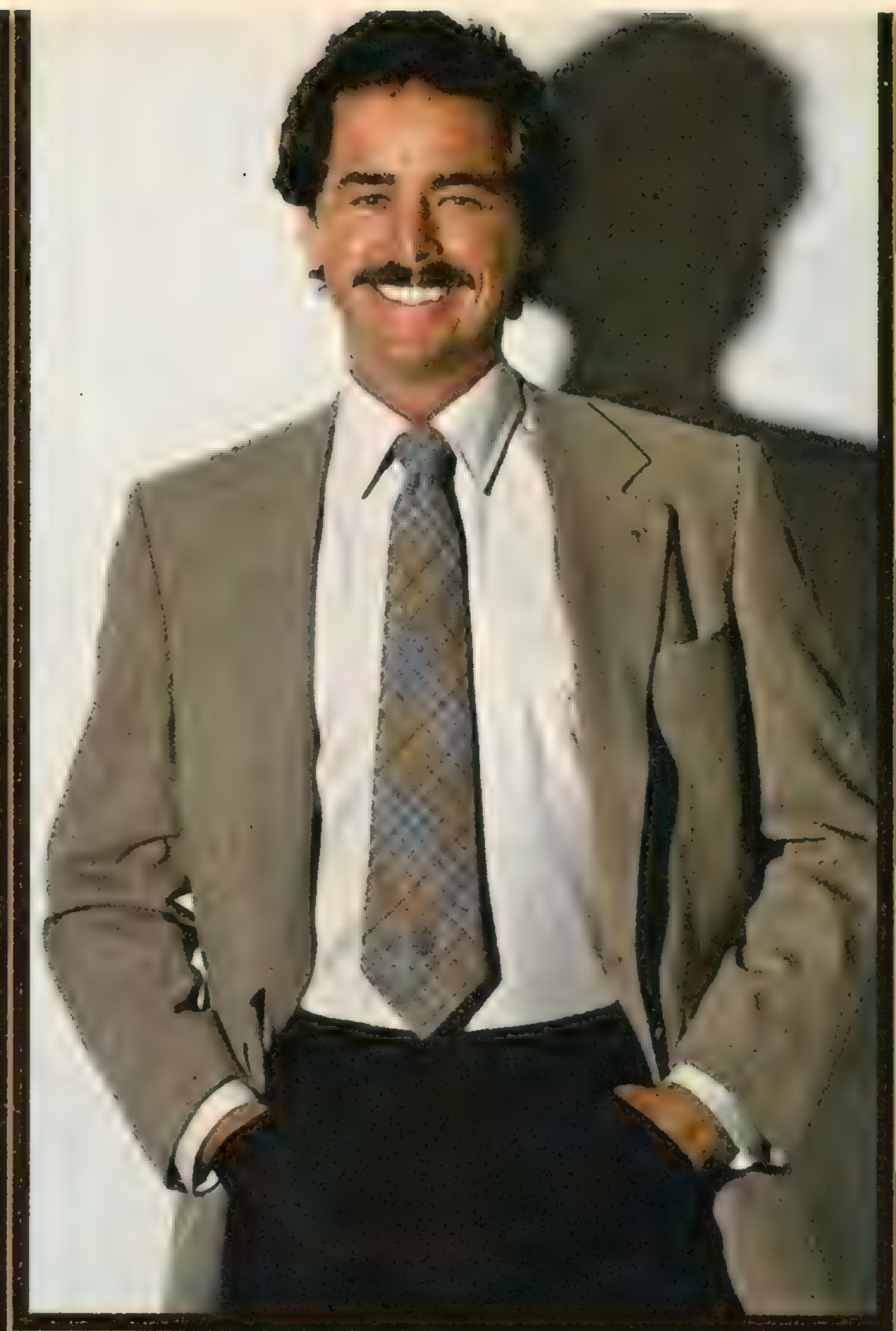
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Countess Mara®

FOOD

(Continued from page 213)

Whisking constantly, add mixture to saucepan. Return to low heat and, always whisking, cook till sauce thickens slightly. Add pinch of sugar, more salt and pepper; pour sauce over roe, serve at once.

VEAL CHOPS IN SORREL SAUCE

four servings

- 6 tablespoons butter
- 2 tablespoons flour
- 4 veal chops
- Salt and freshly ground pepper to taste
- 2 tablespoons chopped carrots
- 2 tablespoons chopped shallots
- 1 cup dry white wine
- 1 tablespoon *glace de viande* (meat essence, available at some specialty shops. If unavailable, substitute 2 tablespoons beef broth)
- 1 cup heavy cream
- 1 cup finely shredded sorrel leaves
- Slice of prosciutto 1/8-inch thick, cut into fine strips

Make a *beurre manié* by working together 2 tablespoons butter with 2 tablespoons flour. Put it in refrigerator to chill. Heat remaining 4 tablespoons butter in heavy skillet just large enough to hold chops in single layer. Season chops on both sides with salt and pepper and sauté in butter till well browned on both sides. If butter has burned, pour it out, replace with fresh butter, and put chops back into skillet. Cover and cook chops over low heat for about 15 minutes or till tender. Transfer chops to warm platter.

Add carrots, shallots, wine, and *glace de viande* to skillet in which you cooked chops. Cook, stirring often, over high heat till liquid is reduced by half. Add cream and cook again till volume is reduced by half. Add sorrel and half *beurre manié* (pinch bits of the *beurre manié* off with your fingers and add them one at a time to thicken sauce). If any juices have accumulated in platter of veal chops, add them to sauce. If this makes sauce too thin, add remaining *beurre manié*, pinch by pinch, and cook till sauce has desired consistency. Season sauce to taste with salt and pepper. Spoon it over chops in platter, scatter prosciutto strips over all, and serve at once.

MUSHROOMS STUFFED WITH SORREL AND PEAS

four to six servings

- 12 large mushrooms
- 2 cups shelled peas (or 2 cups canned peas, well drained)
- Salt and freshly ground pepper to taste
- 4 tablespoons butter
- 1 1/2 tablespoons chopped shallots
- 1/2 pound sorrel, trimmed of stems, washed and dried, then coarsely shredded or chopped
- Salt and freshly ground pepper to taste
- Pinch of sugar
- 2 tablespoons freshly grated Parmesan or Gruyère cheese

Wipe mushrooms clean with damp cloth. Break off stems and chop them. Reserve mushroom caps and chopped stems. Bring 2 cups water to a boil; add peas and cook for 2 to 3 minutes. Drain (Continued on page 218)

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BALLY
OF SWITZERLAND

FOOD

(Continued from page 216)

immediately. Melt half butter in skillet, add chopped mushroom stems and shallots. Sauté till shallots are translucent. Add sorrel; sauté, stirring just till it wilts, about 1 or 2 minutes. Add drained peas and sauté for another 1 or 2 minutes. Purée mixture in blender or food processor. Season with salt, pepper, sugar.

Butter a baking dish just large enough to hold mushroom caps in one layer. Fill mushroom caps with purée, sprinkle with grated cheese, and dot with bits of remaining butter. Bake in preheated 350° oven for 10 to 15 minutes. Delicious served with grilled fish or chops, or as separate first course.

BAKED POTATOES, SORREL SURPRISE

four servings

2 large baking potatoes

4 eggs

Optional: 1 to 2 tablespoons grated Swiss or Parmesan cheese

Sauce:

4 tablespoons butter

2 tablespoons chopped shallots or scallions

Salt and pepper to taste

1 pound sorrel, trimmed of stems, washed, dried, and shredded

$\frac{1}{2}$ cup heavy cream, sour cream, or *crème fraîche*

Scrub potatoes well and dry carefully. Bake in preheated 375° oven on baking sheet for about 1 hour or till soft when pierced with knife. Remove from oven, cut in half lengthwise, and scoop out enough from each potato to leave room for an uncooked egg without the white overflowing. Place potato halves back on baking sheet side by side to keep them upright. Break an egg into each potato half. Sprinkle eggs with a bit of grated cheese, if desired. Return to oven so that eggs set while you prepare the sauce.

Heat butter in skillet and sauté shallots till translucent. Add sorrel; season to taste with salt and pepper; and cook, stirring, for 2 or 3 minutes, just till sorrel wilts. Stir in cream, sour cream or *crème fraîche*. When eggs are set (whites should be firm but yolks a bit runny), remove potatoes from oven. Serve with sorrel sauce spooned over eggs to conceal them. A fortifying lunch!

SORREL SALAD DRESSING

about one cup

4 tablespoons wine vinegar

2 teaspoons Dijon mustard (or other strong mustard)

Salt and freshly ground pepper to taste

$\frac{1}{4}$ cup olive oil

2-4 tablespoons very finely shredded sorrel leaves

Place vinegar and mustard in bowl and mix well. Add salt and pepper. Add oil gradually, while whisking. Stir in sorrel. Pour into screw-top jar. Cover and let sit for 1 hour or so. Shake well from time to time. Sorrel's tang will be somewhat softened by oil and vinegar. An interesting dressing for a salad of endive, Bibb lettuce, or romaine—excellent over cold cooked shrimp.

Tip: A good dressing for shrimp cocktail can be made by stirring $\frac{1}{4}$ cup good finely shredded sorrel leaves into 1 cup mayonnaise.

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The conditioner that goes only where your hair needs it!



hair absorbs Silkience only where she needs it.



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Here scientific scanner photography shows how Silkience adjusts to individual hair needs. The light colors represent where Silkience would go. Notice it's different on everybody!

Silkience is the new Self-Adjusting Conditioner! Made to give you the exact conditioning your hair needs. No more. No less. Because the delicate Silkience conditioning formula goes only where your hair needs it. What you don't need rinses clean away. Your hair is left beautifully conditioned—soft, fresh, and silky. With no oils or excess residues. It's like having a conditioner made just for you! Available in Regular and Extra Body Formulas.

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Introduce your hair to Moisture Quotient...



For healthy-looking, great-feeling hair, it's necessary to maintain your hair's proper moisture level. Moisture Quotient is a line of exciting new products that help you to do just that!

Because everyone's natural moisture level is different, MQ products are personally prescribed at fine professional salons. You begin with a complete hair analysis and in-salon treatment. You continue with MQ products prescribed for home use. No single product can do the whole job of maintaining your hair's proper moisture level. It takes a complete system. And that's just what MQ is.

Ask your hair stylist to introduce your hair to Moisture Quotient. Then save with the special offer below.

...and get a gift of an MQ styling product when you buy 2 bottles of MQ shampoo.



Buy two bottles of Moisture Quotient shampoo. Get a \$3 value MQ styling product in a handy carrying case as a gift. Choose either MQ Thermal Styling Lotion which protects your hair against the heat of dryers and curling irons. Or MQ Setting Lotion which gives your hair a fuller, more manageable, lasting set. You'll love what the MQ system will do for your hair's

natural moisture, and you'll like saving money, too. Offer expires November 15, 1979. MQ products are available only at fine salons.



YOUR LETTERS

(Continued from page 24)

necessary for the optimal development of her baby. In this age of liberation, let us not, as women, forget the special gift that we as mothers are only able to give—the gift of love through breast-feeding.

Brandy Martin
Sierra Vista, AZ

...and sizes

I read and enjoyed with great interest the Vogue article entitled "Your Choice: Breast Reshaping." The article is generally accurate and provides valuable information to the reader; however, I would like to make one correction.

It is possible to increase the breasts by more than one cup size by means of Augmentation Mammoplasty (breast implants). We do this quite often with excellent results producing breasts which are soft and natural. Quite often a woman with an A-cup breast desires to be enlarged to a C-cup size and this is indeed quite feasible under most circumstances.

Dale B. Dubin, M.D., P.A., F.A.C.S.
Tampa, FL

Color consciousness?

The May 1979 issue features eight pages of photographs which the editors claim are to announce what will be fashionable for summer 1979. The December 1978 issue made the same boast regarding holiday garb. But the makeup of the May and December pages left me suspecting that there is another message intended to be communicated by Vogue through these pictures. The message is subtle, insidious and racist, not to mention sexist. . . .

The models appear in a series of friendly to intimate poses. My concern centers around the appearance of Black female models with white males in contrast to the absence of Black male models from the display. No white female appears with a Black male. In fact, no black males appear at all. The lack of visibility of the male model on your pages is disturbing. The presence of the Black female with the white male is even more disturbing. This says to me, "the Black female is available . . . forget the Black male." Perhaps that was not your intention, but it is the effect of your photo display.

Genevieve H. Wilson
Rochester, NY

It is such a pleasure to open a magazine and see the open-mindedness of the dedicated people who put it together.

How many national magazines portray their models in real life situations? It's refreshing to see that your magazine understands that the world is real and should be portrayed as such, and not what most people would like it to be, and therefore close their eyes to how it really is.

Being one of the partners of a mixed race relationship (I'm Puerto Rican), it gives me a pleasure to see a mixed race layout. For the world is not made of all white or all Black couples, but simply people who are attracted to each other for themselves, and with no color consciousness involved. . . .

Thank you, Vogue, for the backbone to be different from other magazines and giving me at least one situation where I can identify with the models. . . .

Aida E. Gonzalez


Woody's wild oats

Woody Allen, with his "urban-maturity," should stop to realize the impact and influence his films can have on the 18-year-old . . . "wobbly woman," just beginning to feel her . . . "wild oats."

Having just spent an interesting afternoon listening to two provocative 18-year-old, just-graduated lovelies expounding on the reasons for dating and becoming involved in the 35-year-old man; after an evening with an ex-Assistant United States Attorney General, 36 years old, telling me he was on his way to spend a week on Orchas Island with a 19-year-old he met on a train between New York and Washington; after returning from a trip to Greece with my teenage daughter, rescuing her from the grips and calls of many "mature" men . . . one wonders.

Is this the reaction to women's liberation? The lash-back? Or does this indicate our children are wise beyond their years? Or is it just a "fad" that Woody Allen started? Ummmmmm.

Roberta Wolff Scherzer
(mother of two teen-age daughters)
Portland, OR

A close-up, black and white photograph of Scarlett O'Hara from the movie 'Gone with the Wind'. She is smiling broadly, showing her teeth, and holding a diamond necklace in her mouth. She is wearing a dark, high-collared dress and a large, ornate diamond earring. The background is dark and out of focus.

Scarlett, go cry in your
petticoat.

Diamonds. And suddenly you feel irresistible.

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Beltless
1972

Better
1979

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FREEDOM**

introduces big pad protection without the bulk.

The New Freedom "Moisture Trap" pad. It's a new development. It absorbs so efficiently, we could improve the shape. Now New Freedom is more comfortable. You can't buy another pad like it.

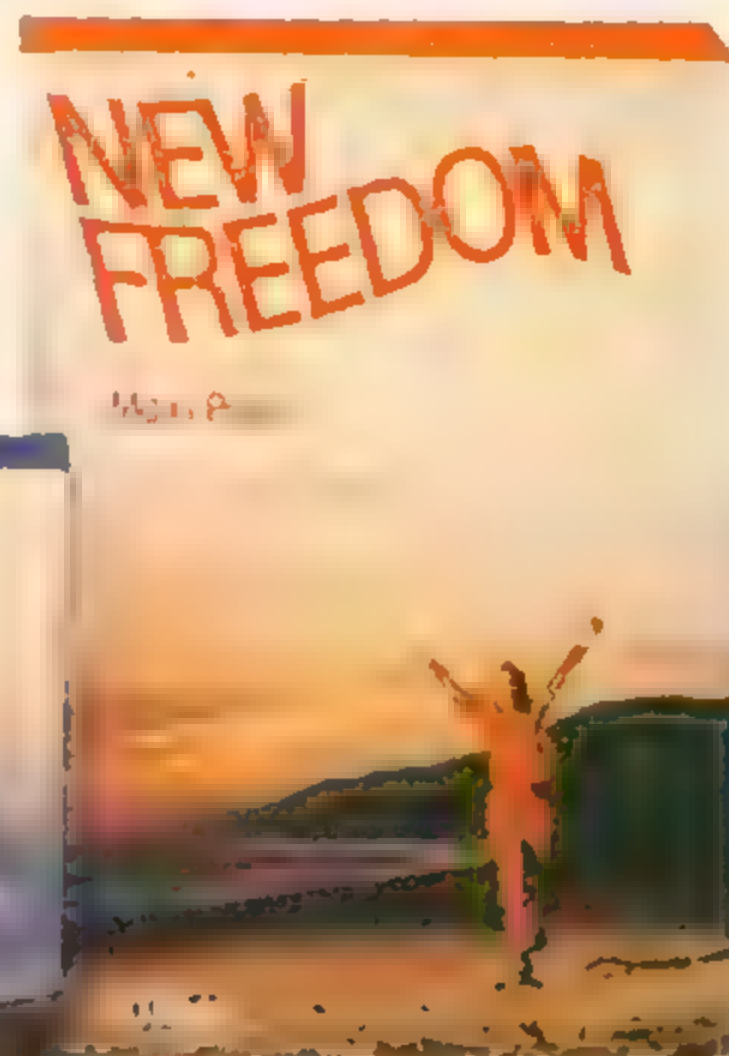
Discover the absorbent layers. The new New Freedom pad *pulls* moisture in, *traps* it deep inside, then *holds* it in millions of tiny pockets.

Discover the one-way quilted stay-dry cover. It surrounds the whole pad. It's designed to let wetness into the New Freedom "Moisture Trap" pad, but not let it back out.

Discover the stain shield. It wraps around the sides and bottom of the New Freedom "Moisture Trap" pad, to give your clothes great protection.

**It's not just beltless.
It's better.**

Discover the secure, comfortable shape. New Freedom pads have sealed ends to trap moisture inside. And rounded corners and tapered ends to bulge less, twist less, and give you a "no-show" fit.



Health

Heat as cancer controller...chic drug debunked...by-mail counsel on surgery...and, at last, help for VD troubler

By Melva Weber

■ ANTICANCER HEAT WAVES

It's still experimental, but hyperthermia or superheating either the whole body or part of it in order to destroy a tumor is a new and promising approach to cancer treatment now in use at ten medical centers throughout the country. Because tumor cells can be damaged or destroyed by high heat at levels normal tissue can withstand, doctors are developing ways to heat up certain types of tumors to make them shrink or even disappear.

In some cases superheating a tumor can make it easier to remove by surgery or more sensitive to radiation or drugs. Heat for cancer treatment is generated by microwaves, ultrasound, or shortwave radio systems. In other approaches, transfusions of superheated blood may be used, or hot water, thermal blankets, or molten wax. Heat treatment can be dangerous; tenths of a degree are critical to patients' lives, so cancer experts use precise techniques and instruments in applying and monitoring thermal energy. *Medical World News*, a physicians' magazine, reported progress in hyperthermia and published a directory telling doctors where to refer cancer patients who might be helped by heat treatment.

■ OPERATION? WRITE FOR ADVICE

When your physician recommends surgery and you feel uncertain, a second professional opinion can help you make up your mind either to decline or to go ahead with the operation. A free booklet by the Department of Health, Education and Welfare offers useful points on how to get that second opinion: whether to tell your first-opinion doctor you're doing so, how to find a specialist who will give you a professionally objective recommendation for or against surgery. For the leaflet "Facing Surgery? Why Not Get a Second Opinion?," write Consumer Information Center, Dept. 665G, Pueblo CO 81009.

■ TAKING NUTRITION STRAIGHT

The No-Nonsense Guide to Food & Nutrition, by Marion McGill, M.S., and Orrea Pye, Ph.D. (Butterick Publishing), is just that, and a valuable addition to your kitchen bookshelf. If you want to eat vegetarian meals and still be adequately nourished; if you have questions about food additives, processed foods, and "fast" foods; if you need handy tables showing what's in an average serving of any of a multitude of regularly eaten foods—including the calorie score, the vitamins, minerals and the carbohydrate-fat-protein proportions—this paperbound handbook is for you.

■ EARLY BABIES, SUPERFED

Nature compensates when a baby is born prematurely, a Duke University pediatrician has found. Steven J. Gross, M.D., compared breast-milk samples from women who delivered at full term with those of women whose babies were up to ten weeks premature.

Three days after birth, breast milk of preemies' mothers had an average of 50 percent more protein than did that of full-term mothers. In addition, one month after delivery, the milk of women whose babies were premature had higher levels of sodium, chloride, and protective antibodies.

The natural nutritional protection for the early-bird baby provided by the mother's milk emphasizes the importance of breast-feeding, especially for meeting the greater needs of premature baby, concludes Dr. Gross.

■ LOWDOWN ON CHIC HIGH

Cocaine—expensive but growing in popularity—is widely claimed to be quite harmless. Not so, said two Miami doctors who explored autopsy records of the Dade County Medical Examiner's Office and found that cocaine-related deaths have steadily increased since the early 1970s, and in 1977 accounted for more than 60 percent of narcotic-overdose deaths. Injection of cocaine, said the Florida doctors, can lead to lung collapse and death within moments or after one to three hours of coma. Swallowing cocaine, as well as "snorting" or sniffing the powder up the nostrils, can cause sudden convulsions a few minutes to an hour afterward, and death within the following minutes or hours even if the victim is given emergency treatment. "Cocaine cannot be considered a safe recreational drug," concluded Charles V. Wetli, M.D., and Ronald K. Wright, M.D., in *The Journal of the American Medical Association*.

■ SHAKE SALT FROM YOUR DIET

If your physician recommends a sodium-restricted diet, the first step is cutting down on sodium chloride, or table salt. But, to be effective, your low-sodium diet must exclude other sources; be sure to read food labels and steer away from items that list one or more kinds of sodium. Snack foods, many convenience and highly processed ready-to-eat foods often contain a good deal of sodium in their preservatives and flavorings. Soft drinks may have a lot of sodium (after all, they're called sodas), though seltzer water without added sodium is available. Don't forget to check for sodium content on labels of any nonprescription drugs you regularly use. Antacids, for example, commonly carry considerable sodium, though low-sodium antacids also are sold.

■ FAMILY ANTI-SMOKE ALARM

It's cheering news that the majority of children's cancers can be effectively treated. But people who have survived childhood cancers should not smoke, since they run higher than average risks of developing different cancers later in life. A survey at Boston's Sidney Farber Cancer Institute and the Kansas University Medical Center in Kansas City uncovered the fact that of 425 survivors of childhood cancer now over eighteen years old, 30 percent had become cigarette smokers. Because youngsters are much more likely to smoke if a member of their family smokes, the cancer experts urge close relatives of cancer survivors to kick the habit—for their own good and for the good of the youngster.

■ NEW AID FOR VD DISTRESS

Genital herpesvirus infection causes burning, itching blisters in the delicate tissues of the reproductive tract, is associated with risk of cancer and is highly contagious, now accounting for about 13 percent of venereal disease in this country. Though many treatments are tried and some of them relieve the pain and discomfort of the disease, a truly effective treatment has not yet appeared. But there's high hope that the drug 2-Deoxy-D-glucose will provide a curative answer to this problem infection.

Doctors at the University of Pennsylvania in Philadelphia treated thirty-six women with genital herpes by applying vaginal gel or cream containing 2-Deoxy-D-glucose. Results were dramatic: Symptoms generally disappeared within twelve hours to three days. About 90 percent of herpes patients were pronounced cured, and recurrence of the infection was greatly reduced or prevented, the researchers, Herbert A. Blough, M.D., and Robert L. Giuntoli, M.D., reported in *The Journal of the American Medical Association*.

The drug is not yet licensed by the Food and Drug Administration for general use by doctors, but government scientists are examining the data of the Philadelphia study.

"It's got to be
a Maximilian."



Maximilian, 20 W. 57th Street, N.Y.C.

Letter from Ideacomo

The excitement, the people, the news at the top fabric fair in Italy

EDITOR'S NOTE: *Vogue's fabric editor, Elisabeth Tretter, reports on the recent Ideacomo fabric fair—what happened and what it means for next season's fashion.*

It all started out with a very natural idea: the coming together of fashion—represented by top American designers and retailers—and fabrics—represented by Italy's Ideacomo Group which, in turn, represents sixty-five of the top Italian fabric houses. The name, Ideacomo, also stands for their twice-a-year fabric exhibitions—in November and in May—at the Villa D'Este in Como, Northern Italy. Ideacomo as an event is always much more than an exhibit of news—it's a fashion-and-fabric "experience" and no effort is spared to make it the best of its kind anywhere.

This time, the plan outlined by Ideacomo vice president Giampaolo Porlezza was to bring the Americans for a first-hand viewing of the Italian fabric collections for spring/summer 1980. The only tricky part—and this is where *Vogue* helped—was in the coordinating of schedules: the designers were supposed to be showing their fall/winter collections on Seventh Avenue during the same week in May! Somehow, we arranged it all, everyone was happy, and we were off—on the Alitalia flight to Milan.

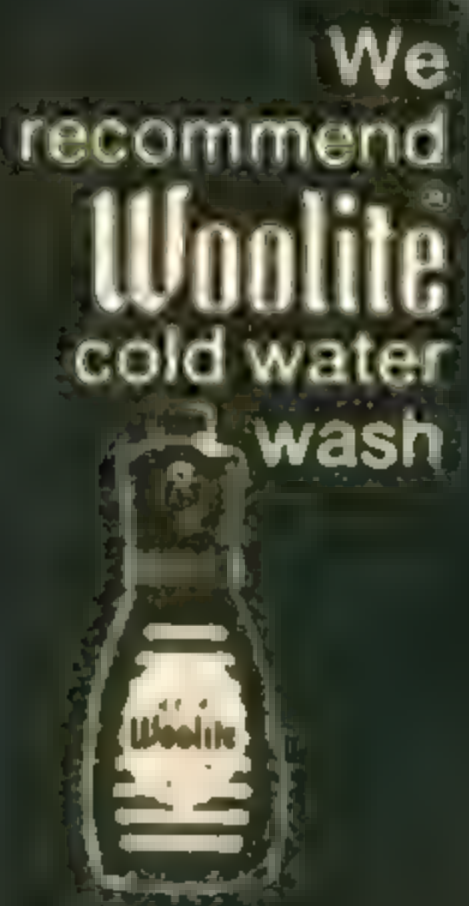
For many of the passengers, it was a routine "commute." Retailers shuttle back and forth several times a season to see the various European collections. Now, more and more American designers are making the same run: Bill Blass had just returned from a European blitz—previewing his collection at the American Embassy in Paris and in Berlin—only to turn right around and go back again! Geoffrey Beene, just back from Milan where he shows with the Italian ready-to-wear designers, beat everyone by racing ahead on the Concorde!

The trip from the airport in Milan to the Villa D'Este, was a very easy, relaxing ride—warm May sunshine, signs of spring everywhere, chestnut trees in blossom. The trees and shrubs along the way "camouflaged" the Italian fabric mills we passed, but their signs served as reminders of the real purpose of the trip—seeing fabrics.

The Villa D'Este, on the shores of Lake Como, is the heart of Ideacomo and one of the most inviting, esthetically appealing experiences in the fashion (*Continued on page 228*)

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The new French Connection by Lily of France. Once you've worn it you can never plead innocent.

Midnight lace. Morning-after satin. And lingerie so sexy, it's meant for women who know that sometimes innocence is no virtue. Experience the French Connection and you'll discover the secret pleasures of French-inspired lingerie. Bras that are little more than a bare hug of shimmering color and revealing

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and fine stores everywhere.

Jeanette Coburn



(Continued from page 225)

world. All the wonderful gardens and rooms (some completely cleared of furniture to make way for the fabrics), views of the lake, and flowers, flowers, flowers! Wherever one turned, there was a feeling of luxury and quality and care.

Nine thousand visitors were expected for this, the ninth Ideacomo. The actual number was much higher. According to Giuseppe Jeremi, president of Ideacomo, "Attendance broke all records." No wonder. Everything was perfectly planned and executed—even lunch! Each day, a different—and more appealing—buffet. And the pasta—some of the Americans ate it all day and had cold pasta—which they raved about—at two in the morning!

Seldom in one place at one time could one find so many individual "styles." Ideacomo attracts the world's leading trend-setters and it was quite amazing to see the range—from true rococo to futuristic high-tech. The days were filled with interesting people as much as with fabrics and fashion.

As for the evenings—the first night, a gala buffet for three hundred people at Giuseppe and Paola Jeremi's villa overlooking the lake. The next night, the whole ground floor of the Villa D'Este was transformed for another memorable buffet. The atmosphere was easy, informal; there were no assigned seats and everyone kept circulating . . . and dancing to a terrific band.

But entertainment was hardly the point of Ideacomo. What was: fabrics and the new trends in fabrics which signal differences in the look and shape of fashion ahead. Many of the fabric houses had exciting new ideas and presented them with enthusiastic confidence.

The big news—the direction—that emerged from Ideacomo for the upcoming season: an overall feeling of freshness and neatness. A feeling that applied to the color, texture, and finish of a fabric. And a feeling that translates to a clean, polished way of dressing.

The individual fabrics to watch: panama—gutsy, substantial—in jackets, suits . . . ottomans . . . silk shantung . . . silk toile . . . sharkskin—sleek, thin, cool . . . neater piqués to be worked all ways—suits, dresses, tops . . . sheer gazar . . . crisp-yet-soft poplins . . . classic cotton seersucker.

Classics, in fact, have never looked better: menswear-pattern pin-stripes, plaids, and checks in new colors, with a new spirit . . . worsteds—lightweight, soft, *un-wrinkly* to give new polish to suit dressing, to everything . . . failles . . . cloqués . . . jacquards . . . taffetas . . . thinnest raincoatings in weatherproof silk and cotton voile.

Another big change: in color—away from neon and primary brights to a new breed of pastels. Not sweet and syrupy, but strong Crayola-color pastels: citron to marigold yellow; pink coral to salmon; pistachio; definite pink to fuchsia; sapphire; kelly green. And the news of white and black-and-white—again, reflecting a more finished, sharper-edged fashion direction.

The prints: sometimes surrealistic; tropical patterns; fruit-and-vegetable motifs. Or graphic stripes, dots, checks. There were high-tech prints—nuts-and-bolts designs and renditions of watches which replaced yesterday's florals. Many positive/negative combinations—black with white, white with black. Everything neat, clean, uncluttered—symbolic of the mood at Ideacomo and the new turn to dressing you'll see with the first resort report in next month's Vogue.

The retailers, who do not ordinarily attend Ideacomo, found the whole experience eye opening. Said James Shaw of Saks Fifth Avenue, "I never get a chance to mix so easily with all the designers in the frenzy of the ready-to-wear shows." Robert Sakowitz of Sakowitz and Jack Schultz of Bloomingdale's completely restocked their stores' home-sewing departments. Norman Wechsler of I. Magnin "found" a new designer resource. Ben Lichtenstein of Montaldo's not only visited every fabric house, but every local store and boutique. Nan Duskin's Roy Witlin "made the rounds" catching up on all the new fabric names.

For the designers, it was an opportunity to pick—at the source—fabrics for a new season. The kinds of fabrics they're working with now for their resort/warm-weather collections. Bill Blass was intrigued with the luxurious failles; Oscar de la Renta, with the sharkskins ("The best examples I've ever seen!"); Julio, with new versions of the tender prints he loves to use; Bill Atkinson, with the variety of fabrics in white (he believed in the color so strongly, he traveled in an all-white jumpsuit); John Anthony was impressed with the total range of the fabrics, their quality and value; and Stephen Burrows was so impressed by everything, he borrowed Julio's Polaroid camera and photographed nonstop! Mary McFadden, who arrived after the main crush because of her own show, went to work without unpacking. There was an emphatic, upbeat mood and it was very contagious! ▽



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PLANTS

Interiors: eight ideas

Plant designers give decorating tips

BY SARA BAERWALD

Plant designers are the newest of the professionals who can make life easier and results happier when you decorate your house or apartment. Just as an interior designer can help to focus your ideas and then aid you in purchasing furnishings, the plant professional can help you to determine which plants are right for your needs, suggest new ideas, and do the leg-work for you. Here are some guidelines and ideas for using plants in your interiors from some of the top plant designers in New York and environs.

Dagny DuVal, co-owner of Plant Specialists, Inc., acts as your guide, determining what you want in the way of leaf shape, thick stems, colorful foliage, tree forms, then suggests specific plants suitable for different locations and environments within your home. Ms. DuVal feels that you should really like the plants you choose to live with. "If the person doesn't like the plant, it won't get a fair shake and probably won't thrive." She believes plants should be fun, relaxing elements in the home or office. Ms. DuVal prefers one striking plant—like a beautiful Ming Aralia—to a room full of common plants. For her, any plant could become a favorite; even an ordinary *Schefflera* can be a lovely specimen in the right spot.

Greenworks takes the pragmatic approach to plant choice, studying climatic conditions and maintenance programs to determine what species should be incorporated into your design. If you are not experienced in tropical-plant care, sturdy varieties are recommended. The *Dracaena* family, *Chamaedorea* "bamboo," and *Pleomele reflexa* are excellent low-light choices. All types of *Ficus*, the *Phoenix roebelenii* "date palm" are beautiful in sunny spots. Both require attentive care and are well-suited to most design themes.

Renny Reynolds, owner of Renny, a floral and entertainment design shop in New York City, feels strongly that plants should be considered artwork contributing to your space. He believes "one well-chosen plant is preferable to a large group of plants, whether the decor is contemporary or traditional," giving the room a focal point. He likes to accessorize traditional settings with *Kentia* palms, and modern ones with *Beaucarnea* "ponytail." For a spectacular display, Renny uses *Raphis*, Fishtail palms, and *Polypodium* (bear's-claw fern). If your room needs many plants, he suggests using grape ivy or *Spathiphyllum* in groups.

Sandra Weinstein, designer, believes "plants make an oasis in the home, helping to insulate us from the roughness of urban life." She places plants in groups; enjoys the shadows and patterns plants throw on surrounding

walls, but never uses additional lighting to create the effect, an approach she finds stilted and artificial. One of her favorite ideas: a kitchen stocked with large pots of parsley, basil, and rosemary.

Ed Stiffler emphasizes educating the plant buyer in his flower shop. Stiffler warns against buying large, dramatic, expensive plants—unless you are certain you can care for them properly—and always recommends using the sturdiest variety for the available light and climate. Beautiful specimens of *Dracaena massangeana* and *Spathiphyllum* become exotic plants in Stiffler's designs. He considers proper maintenance of plants one of the most essential elements in design. "Take a good look at the plant's environment to learn what is required for care, and remember to keep water levels low for plants in low-light locations."

Michael Hébert, interior plant designer, believes plants are especially necessary in today's popular "minimal" interior design. "Plants are living sculpture and art. The jungle look is out—one plant should be the spectacular feature." Hébert uses flowers and branches to enhance his work: favors *Yucca gloriosa* in terra-cotta pottery, large *Dizygotheca elegantissima* "false aralia," and *Pandanus veitchii* "screw pine."

Use plants as artworks to enliven your home

Donald Henley, Horticulturist, Inc., is the designer to consult if highlighting unusual plants with interior lighting appeals to you. Recently, Henley transformed a dining room into a miniature botanical garden. Using Fluomeric lights—a mercury-vapor light which fits any conventional socket, made by Duro-Lite—he installed cycads and *Chamaedorea* "bamboo" to create an exciting tropical feeling. He has a positive attitude about plants, claiming that he hasn't met a plant he did not like; he prefers a well-tended lush philodendron to a poorly maintained more uncommon orchid. When possible, he suggests putting plants outdoors in the summer. **Charles Turofsky**, landscape architect, Westchester County, NY, looks at interior planting systematically, studies your site, and analyzes the following conditions: 1. Climate: available light, air, humidity. 2. Plant purpose: as a screen, accent, specimen feature. 3. Maintenance requirements. Also consider basic design criteria such as color, contrasts, line, and form. You can compile a plant list matching up all criteria. Turofsky gives you several options from which your final personal choice is made.

Turofsky often chooses between an alpine look, with *Ficus benjamina* and grape ivy, and a tropical one, with palms, *Dracaena*, and *Schefflera*. He incorporates flowering plants into his designs, suggests changing them frequently. He prefers a clean, uncluttered look, staying away from fast-growing plants that weaken quickly like *Tradescantia* and *Coleus*. ▽

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Holiday Preview '79

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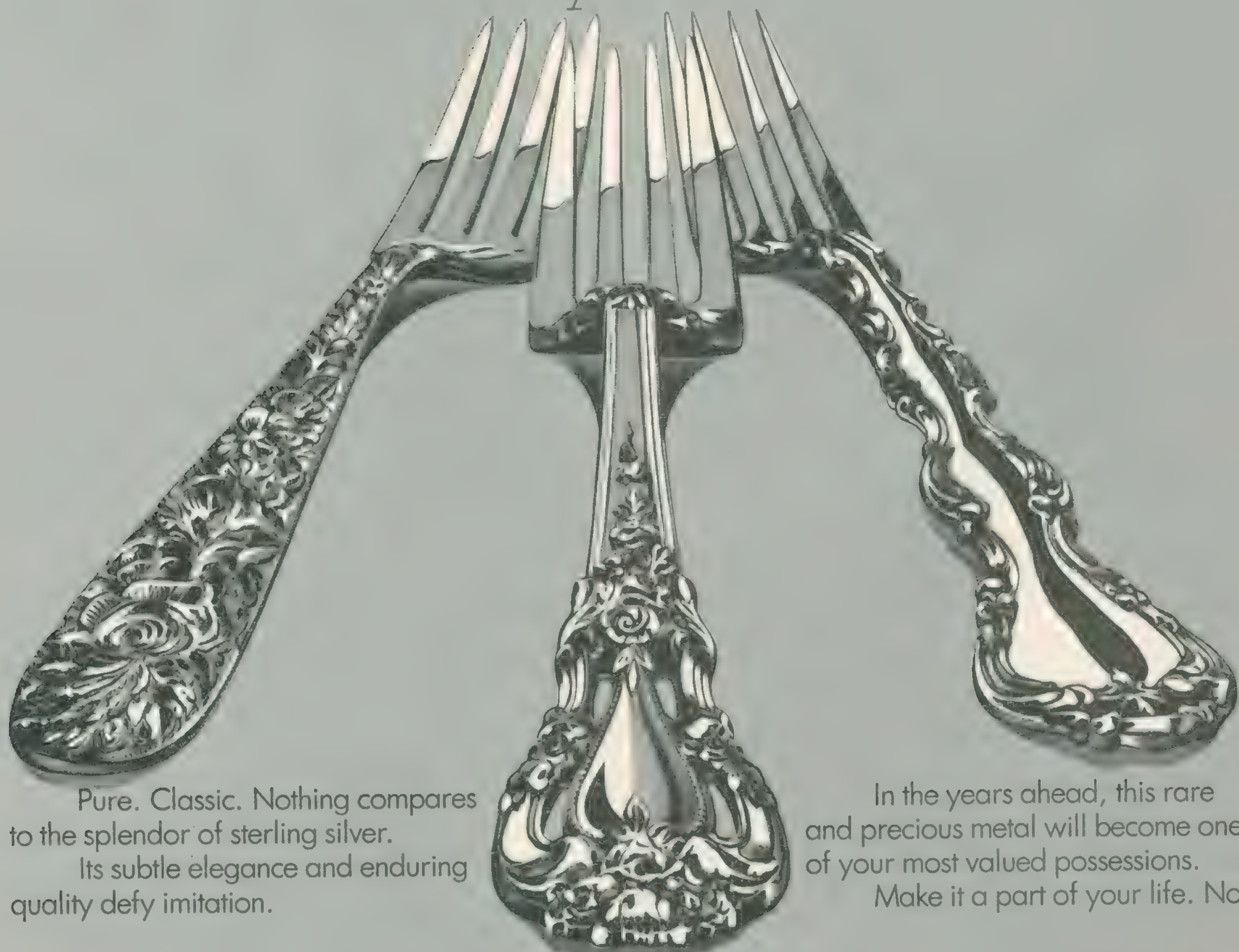
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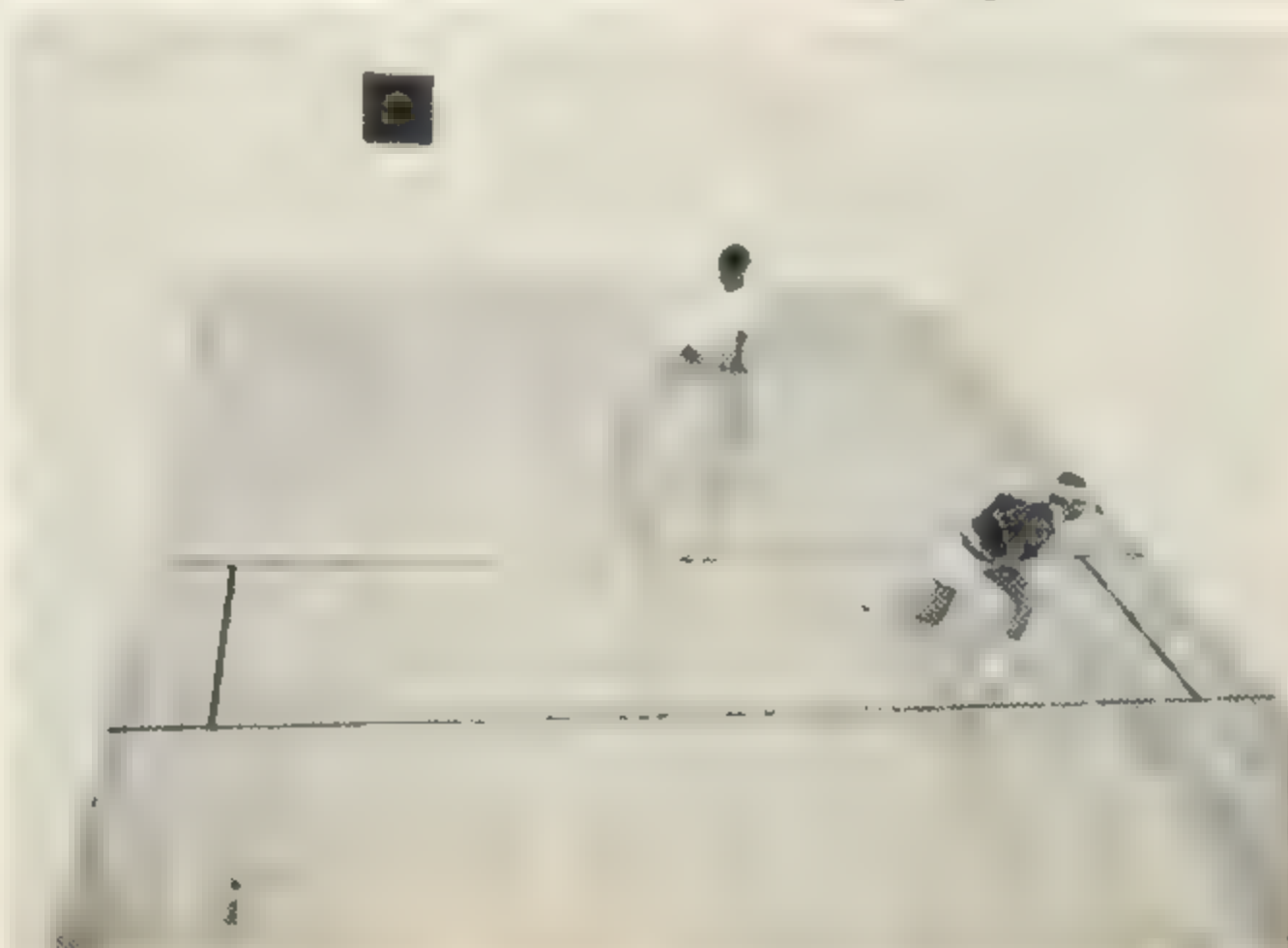
You shape up one way for cross-country, another way for downhill, says Brian Sharkey, Ph.D., head of the Human Performance Laboratory at the University of Montana.

Cross-country emphasis is on muscular endurance. Work the tricep muscles in your upper arms with push-ups or weights. Run and/or bicycle for aerobic conditioning.

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"Outline your activity plans for the seasons ahead, using a chart like the one below," says Dr. Sharkey. "Fill in sports or activities you like to do each season. When you find a blank, consider a new activity or shape-up routine."

	Winter	Spring	Summer	Fall
Major Activities				
Minor Activities				
Supplements				

Shape-up specifics for tennis

worked out by Judy Sweet, director of intercollegiate athletics at the University of California, San Diego.

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●**PALM-PLAY**. Hold your racquet with a short grip, palm up; bounce a ball 100 times into the air. This develops forehand muscles. Repeat the exercise 100 times, palm down. This works backhand muscles.

●**SOLO-SWING**. Go through simulated strokes—forehand, backhand, serve—without hitting a ball—100 times a day. This can have very positive carry-over effects.

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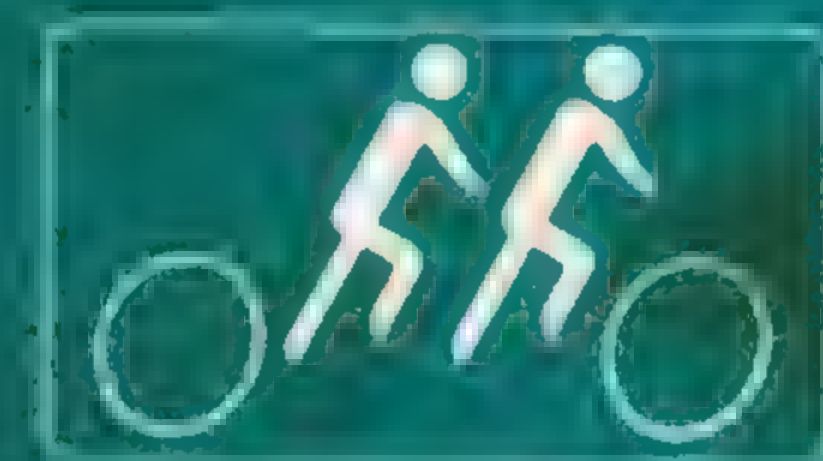
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What becomes a Legend most?



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Ski



Above: Ivory quilted down jacket with matching stretch pants accented by navy/royal stripes, from AMF/Head Sportswear. Jacket, \$180. *Above right:* Navy polyester/cotton jumpsuit reverses to white satin with stars, from Colmar, \$380.



Left: Chrome-yellow sweater with quilted sleeves worn under a nylon quilted vest and bib overalls, from V de V, \$500. *Above:* Classic navy jumpsuit in stretch nylon with zip-front, zip-off waist, from Bogner of America, \$295.

Vogue editor Sharon Harts Wick reports the big change affecting ski wear this year is the dual-purpose use of ski clothes. Jumpsuits, jackets, vests, stretch pants, and knickers have been designed to be worn on or off the slopes. These ski clothes become real investment dressing owing to fewer flashy kaleidoscopic combinations than in past years—more solid colors, fewer gimmicks—a neater, classic look.

Also important—the way designers of ski wear have been influenced by the trends in sportswear and ready-to-wear, such as wider shoulders, shorter jackets, more fit, and sleeker shapes. There's a move to more cotton for a softer look, which translates better into non-ski use. There's also been a renewed interest in stretch fabrics, especially stretch corduroy and Lycra for stretch panels. Silky nylons, satin blends, combinations of shiny and matte-finished fabrics for texture contrasts are other stand-outs. These versatile ski clothes rely more on refined details—quilting (in diagonal, tubular, and waffle patterns) or stitching—instead of following last year's reliance on stripes, wild patterns, and splashy colors. Watch for: more neutrals, and grey and silver—they look great!

Store and accessory information, next to last pages
All prices approximate. Hair and makeup by Arnold Pipkin

Red stretch nylon jumpsuit by Bogner of America, \$285, *above*, worn over a body-fitting jumpsuit is the ideal way to fight the cold weather this winter.



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Travel Editor tip:
Passengers booked
on cruises often drop
out at the last minute.
Even if your travel
agent says your
favorite ship is
booked to the gills,
call about two weeks
before sailing time;
you might just find
a cabin.—D.M.

Riviera Bargain. . . \$645 buys you the South of France for one wonderful week this winter. That's the low-low price of Air France's new "Nice Caprice" tour—including round-trip airfare between New York and Nice, an Avis car for a day, seven nights at the Riviera's brand-newest hotel: the Hyatt Regency Nice. Super-located on Nice's Mediterranean-edging glamour strip, the Promenade des Anglais, this new Hyatt has a rooftop pool with bar, *haute-cuisine* restaurant, superb sea/mountain views. Nice—a joy of a city with its flower market, excellent dining and museums—also makes a great base for exploring the rest of the Côte d'Azur. Departures from November 25 through March at the \$645 price; add \$50 for travel before November 25. See page 265 for more information.



Skate-see the U.S.A.

From a two-mile-long abandoned stretch of New York City's West Side Highway (*above left*) to the blue-Polyurethane disco floor of Flippers Roller Boogie Palace (*above right*) in Los Angeles, Americans are whizzing around on a whole new set of wheels—roller skates! Here, for skaters who travel—or travelers who want to try skating—Vogue's Jean Rhodes reports on the roller scene across the U.S.A.

New York—Central Park (rent skates from "Goodskates" in Mineral Springs Building near West Seventy-second Street entrance); West Side Highway (rentals: "Ready to Roll" van at Morton Street Pier); Riverside Park. . . . **Rinks:** Village Skating, 15 Waverly Place; Metropolis, 241 West Fifty-fifth Street; Rollerballroom, 333 East Sixtieth Street (about to open—should be Manhattan's hottest, most elegant skate-place).

Los Angeles—The Boardwalk, Venice (where it all started); Marina del Rey Skate Park, Marina del Rey. . . . **Rinks:** Flippers Roller Boogie Palace, 8491 Santa Monica Blvd. (L.A.'s glittery new membership—\$200—club with "Brazilian-kitsch" decor, live samba orchestra plus disco); Sherman Square Roller Rink, 18430 Sherman Way, Reseda (Cher's a Monday-night regular).

San Francisco—Golden Gate Park (rentals from vans—"Buffalo Skate," "Easy Rider," "Harvey Ballbearing"—parked along Fulton Street); Washington Square; Marina Green.

Seattle—Green Lake & Park (rentals: Roller Co., 7208 East Green Lake).

Chicago—Lincoln Park (rentals: Wholly Rollers, 2508 North Clark Street).

Atlanta—Piedmont Park.

Washington, DC—Dupont Circle; Georgetown.

Philadelphia—Society Hill; Newmarket.

Boston/Cambridge—Boston Common; Harvard Square (rentals: Cambridge Roller Power, 85A Mt. Auburn Street).

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SOHO TELL-ALL At last, a comprehensive guide to SoHo—New York City's arts-lively neighborhood just south of Greenwich Village. Written by art-scene insiders Alexandra Anderson and B.J. Archer, *SoHo: The Essential Guide to Art and Life in Lower Manhattan* zeroes in on this former warehouse/factory area's galleries, artists' collectives, performance-art theaters, shops, cafés, pubs, dine-places. With illustrations and street-scene photographs on almost every page, the guide's a vital glimpse at SoHo—its big- and little-wigs, its nineteenth-century cast-iron buildings (commercial "palazzo," built in 1856, pictured *left*), its twentieth-century art and artists. From Simon and Schuster, Anderson/Archer's SoHo guide costs \$6.95.



Mendocino, California: mellow survivor of the Victorian West

On California's rocky north coast: a town of tough beauty, gentle charm

BY DEBORAH MASON

It is not easy for me to turn my back on the ocean in Mendocino, this tiny Victorian village that clings to the rocky northern California coast. The main street looks as if it has just been wrested from the sea: on one side, a smattering of small shops, restaurants, one hotel. On the other side of the street, only a wooden fence that borders a small field, and then, the Pacific.

Back in New York, before the trip, I am wary of everyone's extravagant praise of the beauty of the Mendocino area, the lure of its galleries and shops. I am one of those Easterners who suspects descriptions of anything Californian to be overblown, larger than life.

I step out of the car at my hotel, Heritage House. One glance down the hill at the sea and my cynicism begins to fade: Beneath me, dark waves drum against cliffs, carving out

secret caves and ragged arches in the massive rocks sprawled near the coastline. A lone sea lion noses in and out of the spidery strands of seaweed that float offshore. They say that, in the spring, a great grey whale will suddenly loom in these waters, like a mirage, as it migrates between the Bering Straits and Mexico. Tangled old cypresses and firs cling to the cliffs. Their branches have been skewed to one side by the sea wind. The ocean has uprooted other trees that now lie broken on the rocks, their sun-bleached branches scattered like dinosaur bones. Defiant pink and yellow wildflowers bloom in the rockiest of crags.

Heritage House's twenty-three cottages (each with several accommodations) nestle in these forests and fields overlooking the Pacific. The cottages are named in keeping with the area's colorful history—Scott's Opera



"Warning—Never turn your back on the ocean"—Mendocino tourist brochure

House, Bonnet Shop, Country Store—and they are decorated with antiques and locally handcrafted furniture: tavern chairs salvaged from an 1860s hotel up the coast, an early-eighteenth-century four-poster cherry bed with a Burgundy canopy from New Orleans.

The owner of Heritage House is L.D. Dennen whose family settled in the area five generations ago. In 1877, his grandfather built the bright yellow, ivy-draped farmhouse that now is the hotel's reception office, dining room, and kitchen. The lounge—built from an old apple-storage house—was added by Dennen in 1950 after he moved it here from an abandoned mill thirty miles away.

The town of Mendocino looks like an austere New England whaling village that has been transplanted to the West Coast. The small wooden Victorian houses and shops lining the streets are chastened by a sea and sun that fade their paint and unhinge even the most elaborate of their gingerbread. The houses that have remained unpainted—perhaps an admission of the futility of such an exercise—are weathered to a silvery grey.

I come across gestures to civility in Mendocino: ornate picket fences, stained glass windows, village gardens that blaze with scarlet irises and yellow primroses. But more striking are the huge, tentacled pieces of driftwood, the rusted anchors strewn in some front yards—symbols of the tenacious and independent Mendocino spirit.

Several water towers, now empty, peer over the village like giant daddy longlegs—reminders of the time when Mendocino was a bustling Victorian mill town of five thousand people and, one source reports, of fourteen hotels, seventeen saloons, and fifteen to twenty bordellos. Mendocino was settled in 1852 by a group of men sent from San Francisco to search for a lost shipload of Chinese silks. Instead, they discovered thick forests of fir and redwood—a natural site for a mill.

The sea defied, repeatedly, these stubborn settlers' attempts to harness it: it battled the loggers as they erected the mill on the Mendocino headland; and local archives tell of dozens of schooners wrecked off the rocks of Mendocino. The need for shipbuilding timber diminished around the turn of the century and the mill finally closed. Then, Mendocino sank into a sea-bound sleep lasting well into this century.

Present-day Mendocinians (the town's population is now about one thousand) have hammered out their own unique truce with the ocean. In the last decade, Mendocino has become a vigorous center for artists, craftspeople, and

(Continued on page 256)

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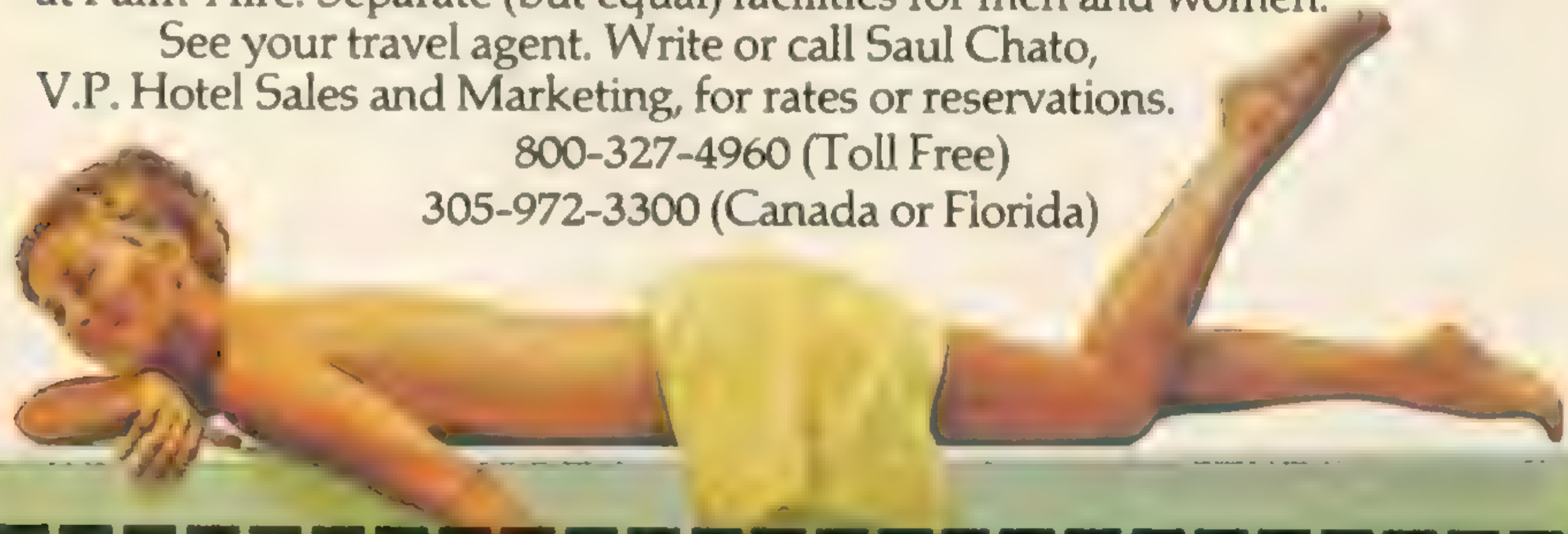


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MENDOCINO

(Continued from page 252)

writers whose works celebrate the fierce beauty of their forests and sea. Now, galleries and workshops, filled with smoky seascapes and sculptures hewn from Mendocino's redwoods, are the core of village life and entice many tourists to the area.

I do not feel like a tourist as I thread my way through Mendocino's maze of shops and galleries. Doug Ayers welcomes me to Contours, his wood-sculpting studio/gallery and patiently answers my questions as he works. The overseers of Le Voyage are eager to tell me about their extraordinary pottery, jewelry, and crafts made by Mendocino artists and displayed in a setting of skulls, old bones, and snakeskins. Joann Rushmore, owner of The Collector, a shop of shells, coral, and fossils, describes how she tired of the pressures of San Francisco and came to Mendocino for "the good life."

Mendocino's rebirth has attracted a number of offbeat restaurants, food and cookware shops. Café Beaujolais is tucked away in a tiny Victorian house with an outdoor deck that overlooks a garden of sweet peas and roses. Perhaps its fish—trout, sole, squid—are so good because the restaurant has its own fisherman. The house specialty is a chicken dish, its skin stuffed with either grated zucchini or eggplant, Parmesan and cream cheeses, and a provocative mixture of garlic and herbs. Dessert: owner Margaret Fox's glory is a chocolate marzipan torte baked with a layer of raspberry jam and then glazed with bitter chocolate.

The patio dining room of the splendidly restored Mendocino Hotel (a temperance house in the village's mill days) is a lush greenhouse of feathery ferns and scarlet philodendrons cascading from the ceilings and walls. My luncheon salad is a mélange of alfalfa sprouts, beets, string beans, and slices of raw jicama, a piquant Mexican potato.

At my own hotel, Heritage House, I cannot decide which I like more—waking up each morning in my sunny cottage with the ocean lapping close by the window, or my enormous breakfasts of melon and strawberries, homemade oatmeal or granola, and silver-dollar hotcakes with sausage. All this is served up the hill in the sun-yellow dining room with magnificent views of the ocean.

The day I have to leave Mendocino, I have lunch at The Sea Gull, a restaurant in the heart of the village. In a corner booth, several bearded artists in plaid lumberjack shirts drink coffee. A young waitress moves among the tables wearing an intricately embroidered dress; her dark, braided hair is coiled around her head and makes her look like an ancient snake goddess. The chef, standing behind the counter, is a deliberate young man with a ponytail who greets every customer by name.

In the middle of all this activity, an old man with parchment skin sits alone, drinking a glass of wine. He is, perhaps, a survivor of Mendocino's freewheeling mill days. I wonder what he thinks of these gentle artists and shopkeepers whose unique way of coming to terms with the sea has brought about a glorious transformation in this rugged village.

Though I have been in Mendocino for just a few days, I sense the stirrings of this same sea-change in me. Before I leave, I make my own peace with the ocean—and with my hard New York cynicism. ▽

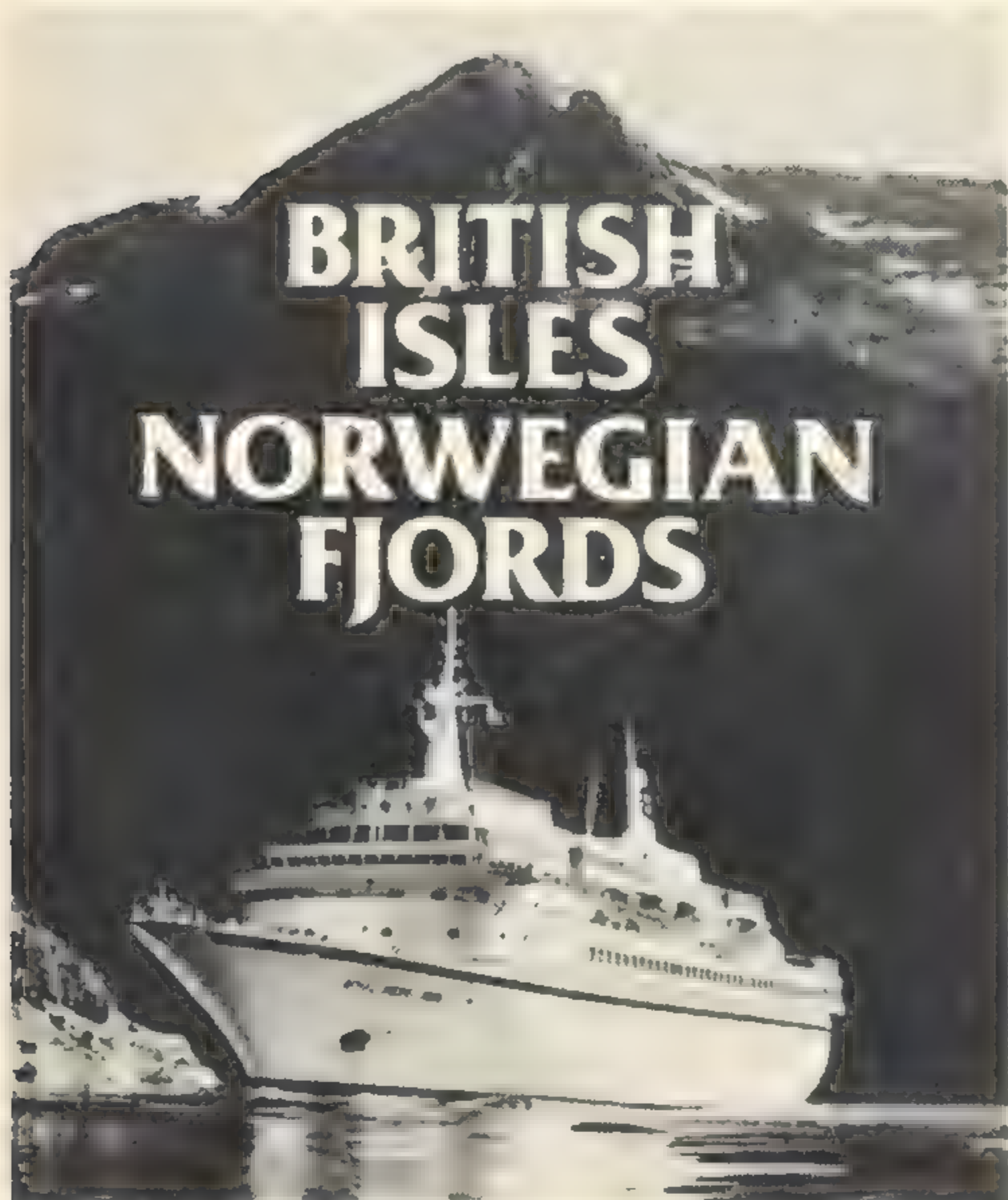
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TRAVEL

Learning to cook in Italy— a delicious adventure

One woman's intimate encounter with Italy on a cook-and-see visit

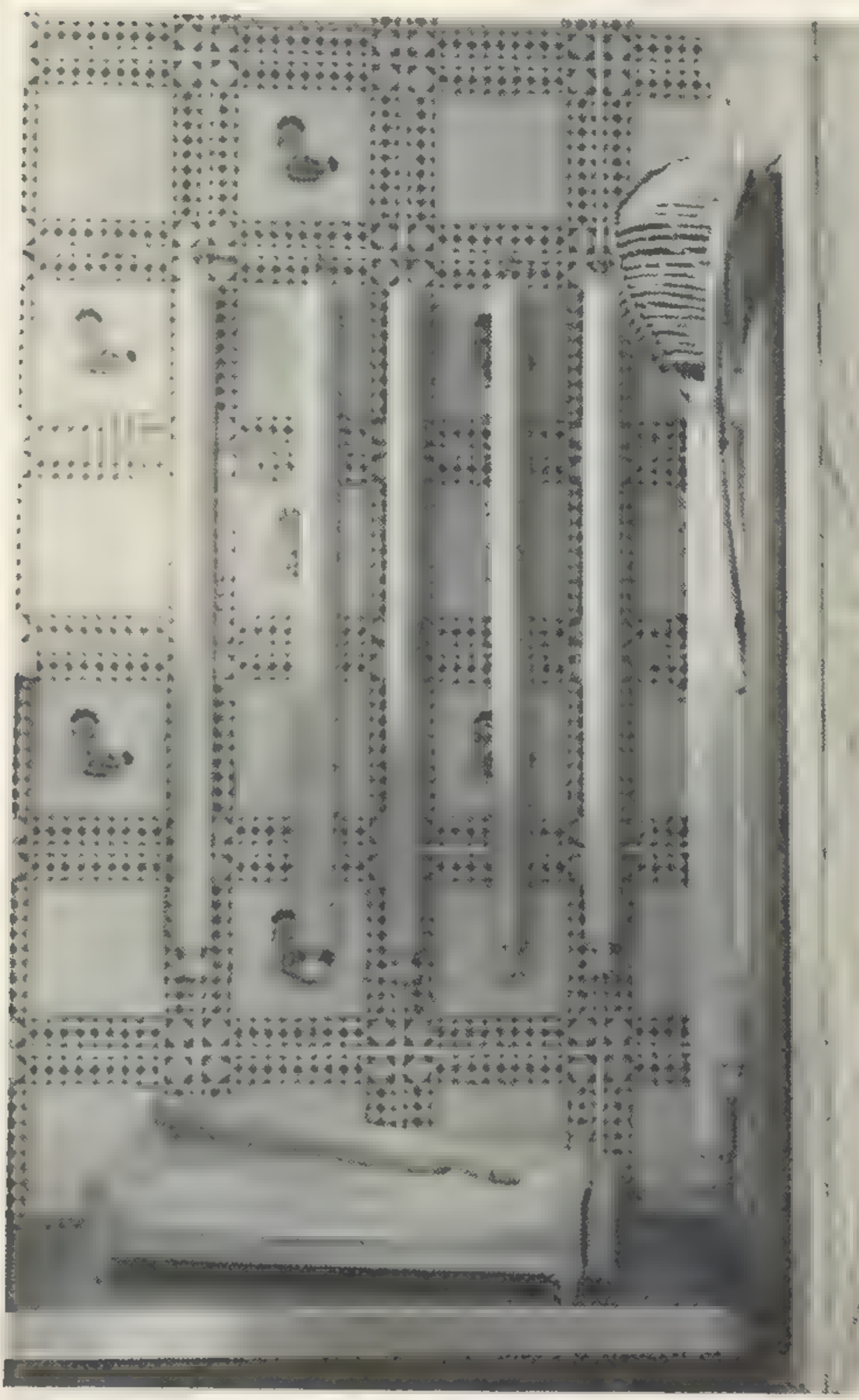
BY LINDA HACKETT

EDITOR'S NOTE: *Photographer Linda Hackett never thought of herself as a chef. "At best," she says, "I was a competent cook interested in feeding myself and my friends with a minimum of fuss and complicated preparations. My problem had always been a total lack of inspiration along with a palate dulled by years of lazy and unimaginative forays to the supermarket."*

In the mid-1970s, however, Linda's cooking style perked up when she discovered Marcella Hazan's "The Classic Italian Cookbook" (Knopf). Inspired by Marcella Hazan's common-sense tips and super-delicious Northern Italian recipes, Linda later enrolled in a New York City cooking class taught by Mrs. Hazan. Last May, Linda took another major step in the continuing development of her in-the-kitchen art: she studied with Mrs. Hazan on her home turf: Bologna, Italy. Linda was accompanied during her week-long Italian adventure by her husband, Montague, who didn't attend classes but did help sample class-prepared meals. Here, snatches from Linda's notebook about her on-the-spot Italian cooking/travel experience, plus tips learned from Marcella Hazan on how to cook well, effortlessly, lovingly.



Marcella Hazan shows students how to shape pasta by "caressing" the dough.



"Baseball-bat" pasta rolling pins on tiled walls of Marcella Hazan's kitchen class.

Sunday

Installed in the small, comfortable Hotel Milano Excelsior. Marble floors, heated towel racks in the modern bathroom, friendly staff. Flowers from Marcella and a list of week's activities greet us and make me feel instantly at home. We are going to "glimpse Italy's culture through its food." We'll not only study cooking, we'll visit Bologna's markets and restaurants, head into the countryside of Emilia-Romagna to get to know this soil-rich province firsthand. To me, it all sounds exhilarating; to my husband, ambitious.

First impressions of Bologna: the city is delightfully small; its earth-colored—red, terracotta, umber, ochre—brick buildings are warm, welcoming, beautiful at sunset. Everything in the city seems literally to be covered by arches: everywhere, there are arcades and miles of porticoed streets with Renaissance palaces, medieval churches, fountains.

Bologna is the site of the oldest university in Europe—built in A.D. 1000 and still going strong. Bologna is also a great commercial center—with food and food-related products its main industry. Indeed, food has long played an important part in Bologna's history: since the Middle Ages, this city of professional "eaters"—

(Continued on page 260)

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ITALY

(Continued from page 258)

whose cuisine is the richest and most celebrated in Italy—has been nicknamed *la grassa*—which means “the bountiful” or “the fat one!”

At “get-acquainted” cocktail, we meet Marcella and her wine-expert husband, Victor Hazan. There are twenty-four in our class. We are a mixed assortment: a young bride from Iowa, dispatched to Bologna by her husband to learn at Marcella’s knee; two lady chefs about to open a Northern Italian restaurant in Philadelphia; a restaurant-chain owner from Madrid; a cooking instructor from Ohio; four women from California, all graduates of a cooking course at La Varenne in France last year; several “housewives”; a whimsical Japanese gentleman who simply wants to be “cooked for” by the great Marcella Hazan.

Marcella, an ample, handsome woman with flecked gold-amber eyes and hair the color of pasta, outlines her credo for the next six days: “I teach cooking, not chemistry,” she says, explaining why she does not hand out recipes. (Everything we are to cook can be found in Marcella’s *The Classic Italian Cookbook* or *More Classic Italian Cooking*, both published by Knopf.) She prefers us to watch, *not* to scribble, in order to absorb the “rhythms” of Italian home cooking. Since there are over sixty-thousand recognized recipes for Italian dishes, each prepared according to a different whim, Marcella feels it is pointless to adhere to rigid rules—just as it is impossible to count on finding the same ingredients always available. “First I see what is in the market, then I see what I have for dinner,” she says in her occasionally inept English.

Monday

Transformed overnight from charming hostess to stern professor, Marcella meets our group at 9:30 A.M. in the narrow streets—closed to all but pedestrian traffic—of Bologna’s medieval market. Using a voice-amplifying contraption, she leads us over the cobbles, in and out of shops and stalls, stopping to show and to describe in detail the different kinds of lettuces, beans, artichokes (we see four sizes), meats, fish, poultry. We learn that a true Italian wouldn’t dream of buying a chicken without its head and feet attached; how else would he/she know its sex or age? There is a shop just for fresh horsemeat. We see live eels in baskets, cuttlefish, squid, clams the size of a baby’s fingernail, and octopus that are fried and eaten like hotdogs.

Interspersed among the food stalls and the covered vegetable and fruit market, specialty shops purvey tools of the various cooking trades. One features pasta-making implements: rolling pins, cutters, slicers, electric and hand-rolling machines. We discover, too, a tiny glass-enclosed shop that sells only fresh pasta; one woman works here all day making the *sfoglia* (pasta dough) from eggs and flour. With a long rolling pin that looks like a baseball bat, she effortlessly fashions a thin, newspaper-sized sheet of pasta; then she cuts this into squares that become “cocoons” to house the meat or cheese fillings of the *ravioli*, *torrellini*, and *cappelletti* consumed daily by thousands of Bolognese. When Marcella informs us that we will be tutored in this craft by a professional pasta-maker later in the week, we linger a few extra moments, enthralled by the

(Continued on page 265)

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(Continued from page 260)

woman's rhythmic motions.

Our eagerly awaited first cooking lesson begins at six-thirty that evening in Marcella's specially designed kitchen, recently converted from a carriage house adjoining our hotel. The kitchen is a beautiful space. A huge range with a gigantic hood dominates the room. There are three "work" tables crowned in butcher block, two large wall ovens, and countertops hiding gleaming stainless-steel refrigerators underneath. The kitchen's walls are of biscuit-colored tile, every other tile picturing a fat hen—something I hope I will not soon resemble!

Tonight, Marcella has invited two butchers to slice up a side of veal. She points out how we can dazzle our local butchers with our knowledge that the one way to get veal for *scaloppine* that won't toughen and shrivel like a rubberband is to ask the butcher to slice a top round *across* the grain—not *along* it. (Note: I later ask my butcher in New York to do just that and he immediately asks where I have come across this secret information. He also refuses my request, saying he reserves "special cuts" for "large-paying" customers.)

A professional pasta-maker, Giovanna, appears next. Although most of Marcella's lessons can be termed demonstrations, some of the time we are set to tasks. Tonight, we fashion *garganelli* (macaroni) from Giovanna's dough for our first course, *garganelli alla Saffi*. We sauce this with spring-fresh asparagus, ham, Parmesan cheese, and cream. We then watch Marcella prepare the *abbacchio col ginepro*—infantile lamb with juniper berries, cooked on top of the stove—"so it doesn't dry

out." Then we cut up the sweet bulbs of *finocchio* (fennel) for the *gratinati* to go with the lamb. We drink a Pinto Bianco from Venice, a "forward" white wine, good with pasta; with the lamb, we quaff a more retiring and delicate red from Sud Tirol called Kaltersee. We round out the meal with a salad made from an esoteric green called *barbe di frate* (meaning, and looking like, a man's beard). For dessert: delicious strawberries ("twist off the green stems") covered with a *crème-fraîche*-like cheese called *mascarpone*, sadly unavailable in the U.S.

Tuesday

Ignoring the Italian chapter of Weight Watchers International holding a convention in our hotel, we hardy student-cooks reconvene in the kitchen in the morning for our second delicious lesson. This time, it's *pasta e fagioli* (cranberry bean and pasta soup); *scaloppine piccanti*, sauced with anchovies, capers, and parsley; salad of *radicchio* (a kind of dandelion green); and a wonderful store-bought cake made from almond dough—all washed down with a bold, savory Sangiovese '73, a red wine made near Bologna. That afternoon, I trade my apron for jogging pants and hit the local park! On my fifth lap around this little oasis peopled only by small children and grandparents, I begin to attract attention. One gentleman starts shouting, "*Avanti, Signora!*" Another lets loose with a stream of Italian that is obviously telling me I'm crazy to be running in the midday heat!

Wednesday

Today is our full-day lesson on making pasta—a demonstration in the morning, a workshop in the afternoon. The afternoon session has all twenty-four of us kneading and torturing little balls of (Continued on page 266)

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ITALY

(Continued from page 265)

dough with our rolling pins. Marcella paces among us admonishing us not to be "strong" with the dough—but to "caress" it! "It's like playing tennis," she says, rocking back and forth as if to serve a ball. "You have to feel the rhythm!" And, in the end, even if what each of us rolls resembles blond shoe leather, we still have been given an inspired insight into the craft—and we vow to purchase rolling pins so that we can practice.

That evening, as if to taunt our failure, we gather at Bologna's most famous pasta restaurant, Al Cantunzein. Like most restaurants in Bologna, people come here "to eat"—and so the place is brightly lit and has a down-to-earth spirit in spite of the waiters' formal dress. Unbelievably, we are served *eight* courses that include *five* different pasta dishes—each with its own deliciously wicked character—as well as roast lamb and an unusual dessert, *fritto misto di frutta*: deep-fried peaches, apples, bananas, oranges, pears, and one strawberry—all dipped in sugar. Four wines accompany the feast—and it is very late as we wend our way on foot through the arched terra-cotta streets back to our beds.

Thursday

Shortly after dawn, we bus to Parma to witness the making of a fresh batch of authentic *parmigiano-reggiano*. The *cognoscenti* know that this name is given only to the handmade Parmesan cheeses produced in a small area—defined by law—and then only from the milk of cows grazing on the tender green grasses growing between the months of April and September.

On our way to Parma, we pass lush green fields and vineyards that grow right up to the edge of the highway. Indeed, practically every inch of land seems cultivated. We arrive in time to see huge curds of cheese fermenting in gleaming copper cauldrons. We pass by troughs of saline solution with rows and rows of day-old cheeses that have already been stenciled with the identifying words "parmigiano-reggiano" all over their skins. We then trek through vast warehouses—"cathedrals"—where cheeses are piled high on shelves. Twice a day, each cheese is dusted and turned; after a year, each is tested by a member of a government-regulated consortium. If found worthy, the cheese is stamped with an oval mark that confirms its quality and certifies its year of production. Ideally, each cheese should age three years before being sold—but the demand is so great that, after two years, most of the 1,800,000 cheeses produced in this area annually find their way to distant markets.

Back in Bologna, we return immediately to the kitchen to prepare a fish soup—*brodetto*—for our dinner. The success of this soup depends on a few fish heads being passed through a food mill. Most of our own heads turn away as Marcella's faithful assistant, Maria, does the deed. Squeamishness evaporates, however, with the eventual serving of what is an intoxicating fish broth that we consume with our fingers and with bread, swabbing our mouths clean with napkins that double as bibs. We follow this with a salad designed to cleanse our palates before we have our dessert cake, a childishly delightful, crumbly confection called *ciambella* that we dunk into a red desert wine. We manage to devastate the tablecloths!

(Continued on page 269)

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Have you ever seen a grown man cry?

(Continued from page 266)

Friday

Our final lesson begins early. On the agenda: a *risotto alla parmigiana*, a tricky rice dish made with Arborio rice and Parmesan cheese. Next, we learn how to prepare braised shanks of veal with peppers roasted in oil. Homemade strawberry ice cream for dessert.

In the evening, our destination is a wine cellar in the hill town of Bertinoro. There, we taste two kinds of white Albana wine, one dry and one sweet, before our farewell banquet in the neighboring fishing village of Cesenatico where Marcella was born and where her mother still lives. At the Gambero Rosso Restaurant—facing the town's charming stone harbor designed by Leonardo da Vinci—we feast on fish caught that day in the Adriatic. After a gala *ricotta* cake for dessert, Marcella presents each of us with an official diploma that attests to our diligence and attention to her precepts over the last six days.

From its frame on the wall of my kitchen at home, as I toil away producing Bolognese treats for enthusiastic friends and family, my diploma serves to remind me of Marcella's motto: "Cooking is Love." While I don't think I'll end up like one of Marcella's former pupils—a successful Florida plastic surgeon who, after two weeks at Bologna, abandoned his practice to open an Italian food store—I do admit to being hopelessly hooked on the Italian art of *eating*. I have the Hazans to thank for my wonderful addiction.



Marcella—with octopus and microphone—on field trip to Bologna's medieval market.

Course Notes

Marcella Hazan uses English in all of the cooking courses that she teaches in Bologna, Italy. Students can opt to study for one or two weeks. The cost of a one-week course—including meals, field trips, lessons, accommodations in the first-class, air-conditioned Hotel Milano Excelsior: approximately \$1500. For two weeks, count on spending about \$3000. For companions not attending classes: \$1000 a week. (Prices do not include airfare.) Information: page 381. ▽

COOKING TIPS FROM MARCELLA HAZAN

Salt

- Everyone has a different tolerance for salt. It is wise, therefore, to judge the saltiness of the ingredients to be used beforehand and to hold back in salting the food during cooking. Salt can always be added at the table. It is not insulting to the cook for a diner to taste the food on his or her own plate before deciding to add salt or cheese.
- Green vegetables will remain green if you hold back on salting until cooked.
- White vegetables and beans such as cranberry, fava, and pea should be salted at the end of their cooking to prevent them from becoming mushy inside and tough-skinned on the outside.
- When cooking meat on top of the stove, do not add salt until last; this will keep the juices intact. In the case of veal, add salt only to the gravy. If, however, you are using meat or fish in a soup, salt the water at the beginning so that the juices exude into the broth for maximum flavor.
- If a dish contains Parmesan cheese, put a grater and a fresh piece of Parmesan on the table to use instead of salt.

Sauces

- A cardinal rule for saucing pasta is not to overdo. There should never be a soup-like sauce sloshing around in your pasta bowl. Marcella puts the sauce in her warmed pasta bowl first; then she adds the cooked pasta.
- If a butter-based sauce is being served, add a lump of fresh butter to the dish on its way to the table. If the sauce is made with oil, inject a dash of fresh olive oil at the last.
- Never cover a simmering sauce for pasta; it will get too watery.
- You will know that an oil- or butter-based sauce is ready when the oil separates from the other ingredients.

Salads

- A delicious dip for raw fennel, celery, carrots, radishes is a mixture of fresh green olive oil, coarse salt, and pepper.
- There are two kinds of salads, raw and cooked—and no Italian meal is complete without a serving of either one. A cooked salad can be a green salad such as spinach or escarole, steamed and later served at room temperature and dressed with oil, lemon juice, and salt. For the raw salad, legend has it that four people are needed to prepare the dressing: one who's generous with the oil, one who's stingy with the vinegar, another who is just right with the salt, and one with the strength to toss.

Cooking with oil

- When a recipe calls for onions and garlic, sauté the onions first in oil and then add the garlic so that it does not burn and turn bitter before the onions are done.
- Do not be too fussy with amounts. Since browning brings out flavor, if you have cut up too much garlic, brown it less; and if you haven't cut up enough, brown it more.
- When you wish to double a recipe, add only a third more oil.
- When you are cooking meat- or cheese-filled pasta, put oil in the water to keep the pieces from sticking together.

Pasta

- Thin, oily sauces are appropriate for long, narrow store-bought pastas such as *spaghetti* or *linguine* so that each strand will be coated. Thick meaty sauces should be reserved for the shorter, ridged, or hollow pastas such as *fusilli* or *penne*; the chunks in the sauce become trapped in the crevices of the pasta.
- Pasta made by hand absorbs the sauce so that the above suggestions need not apply.

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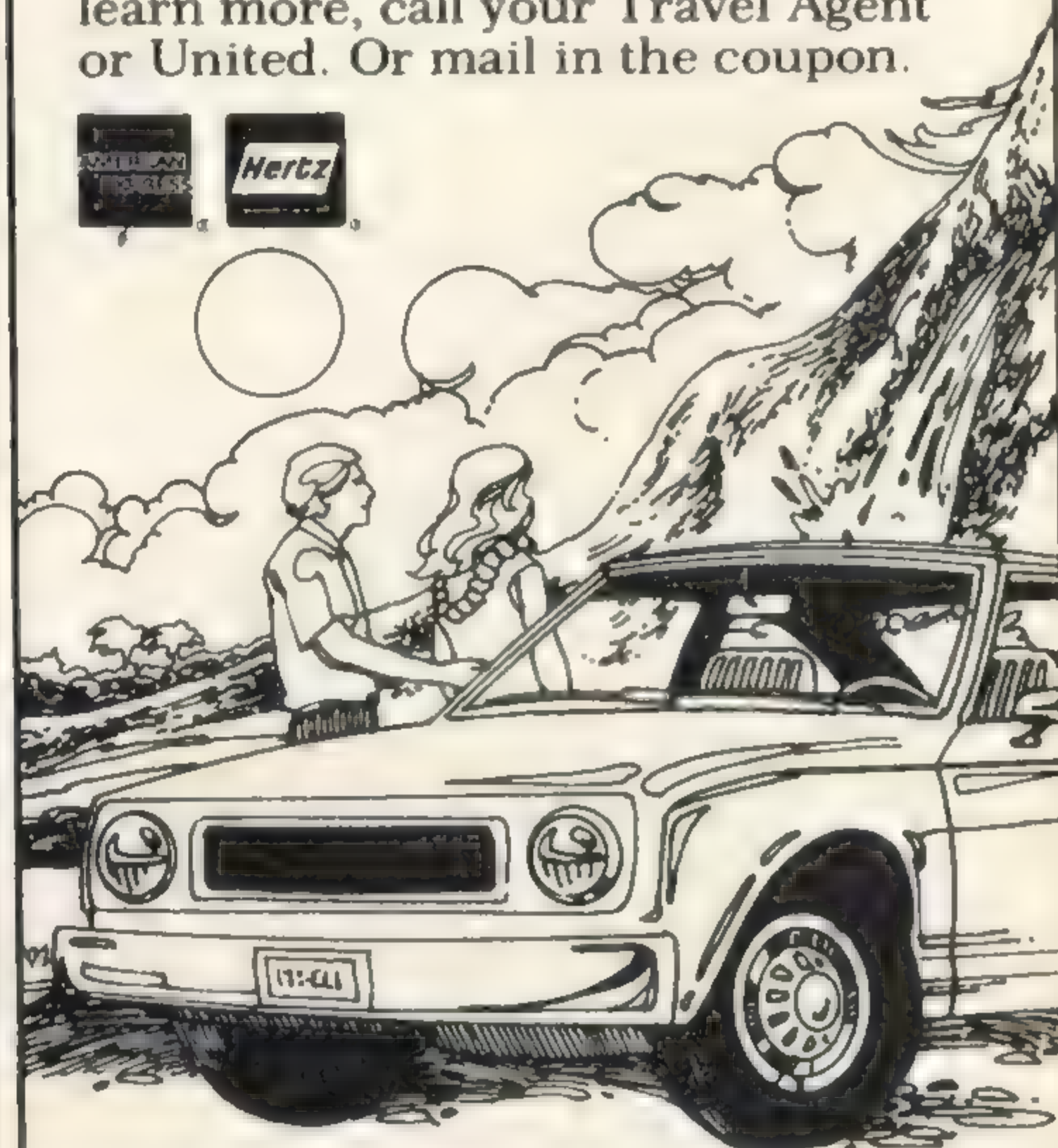
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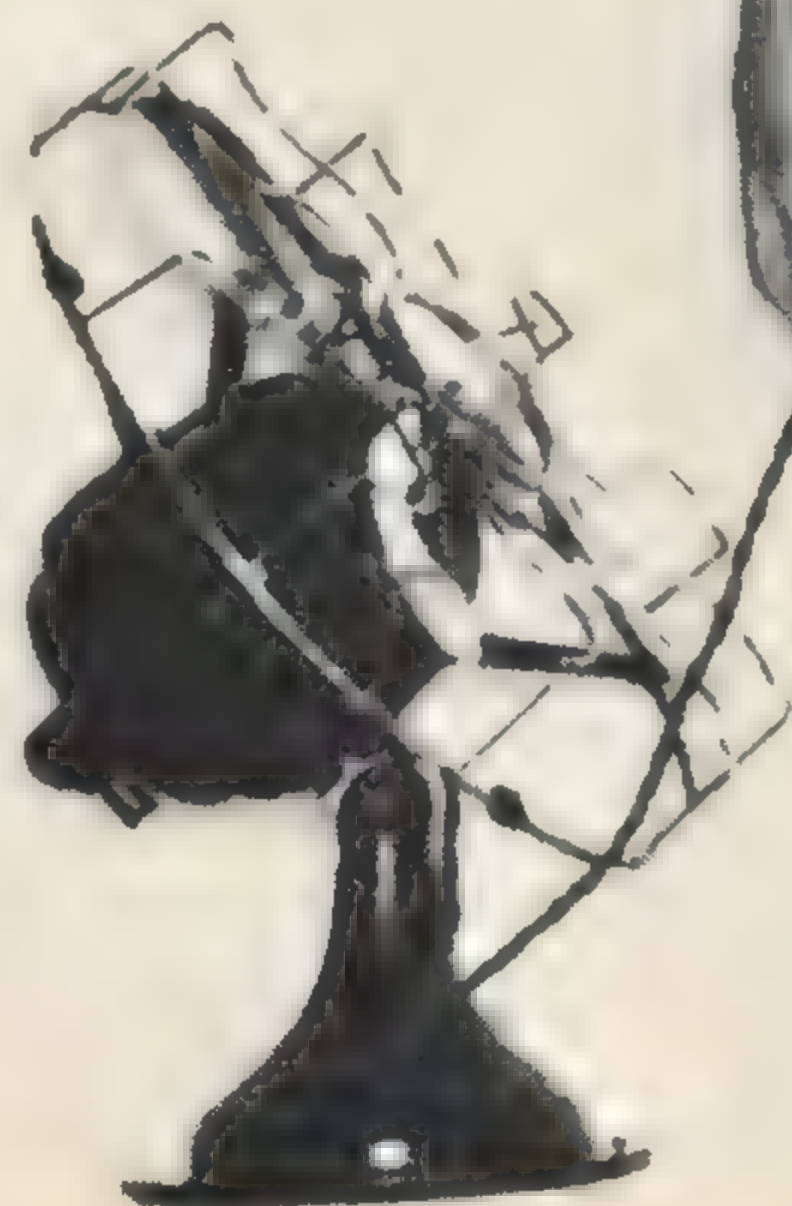
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VOGUE'S *Interview*

Edited by June Weir

Valentino: who buys couture...the new looks for resort as sketched by American designers...big money

Valentino: new life for the couture

The morning after the showing of Valentino's fall and winter couture collection, the salon is crowded with private customers making their choices, and Giancarlo Giammetti, the house's bright business head, is talking about who buys couture today.

"We find the Arab world a very important part of today's couture. We cater to the royal family of Saudi Arabia, where nine princesses, who are beautiful young women between the ages of twenty-five and thirty-five, buy and wear our clothes. We have one woman who flies frequently to the Middle East. We understand their needs. They don't wear short dresses. Everything has to be long. So, if they buy one of our day suits, they also order a long skirt. Many times, when they fly from Saudi Arabia to Paris on their private planes, they change from long skirts to short ones, or vice versa. They have to be covered up, so many of our plunging necklines will be made high. They don't want prints, but they do like feathers and embroideries. Since these young women travel in the same social circles, it's important that each one has exclusive models.

"We also have a boutique in Kuwait. There, we do shows; and, when these Arab women come to Paris, we have one person who does nothing else but go to the Plaza Athénée, where all the Arabs stay, with cases filled with clothes to show these women.

"Besides those in the Middle East, our other clients include the Queen of Jordan, the young Begum, the international set in Paris, such as Hélène Rochas, Jacqueline de Ribes." Giancarlo quickly adds, "They're unfaithful. They go from house to house, season to season. But we do have our faithfuls. They are the rich Italians, especially the Milanese. We also have buyers from Germany, Switzerland, Italy, Spain, and America. Do not forget, however, the couture fall selling season is a short one—only two months, from mid-July to mid-September."

(Continued on page 275)



Valentino in Washington with Jacqueline Onassis, one of his favorites, and William Walton (left)



Valentino sketches the way Arab princesses buy couture: purple evening dress (top); day suit with two skirts (far left); the Queen of Jordan likes slimmer suits (near left); the French set buys sleek evening dresses (above); one-shouldered evening look (right)

Source comparative 'tar' and nicotine figures: Either FTC Report May 1978, or FTC Method.
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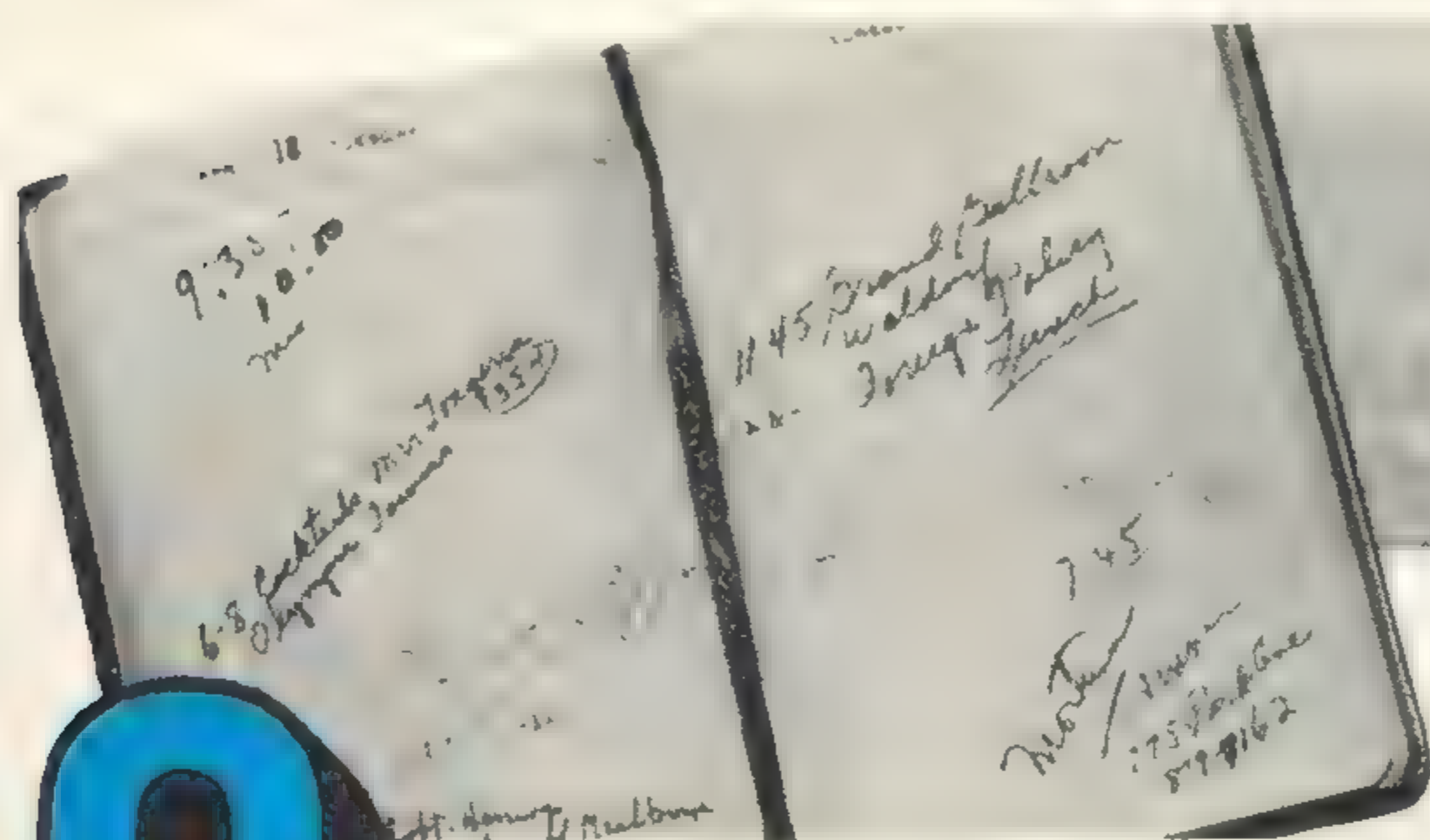
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Continued

Active women's notebooks

Active women tend to have certain things in common: a good memory . . . a predilection for list-making . . . a clear sense of priorities. In addition, many women carry appointment books, without which, they claim, they "would be lost." Which books work best? Four women let us peek inside theirs—to find out.



One book for all appointments, business and personal—that's the key to staying organized," claims Robin Duke, chairman of the Draper World Population Fund and National co-chairman of the Population Crisis Committee. (All of the women we interviewed agree on this point . . . insist it's impossible to keep track of appointments, phone messages, or lists jotted down on little slips of paper.)

Robin Duke's book is a standard five-by-seven-inch Daily Reminder, bound in red leather. Her secretary has an identical book in black. Both women set up appointments, have to keep in touch with each other continually to make sure schedules don't overlap. They scratch out dates and jot down messages in margins, but somehow the book manages to get Robin Duke where she's going.

Which could be anywhere from three or four fundraising receptions in an evening to a nationwide trip designed to gain support for Medicaid-funded abortions to a consciousness-raising session on population control in Southern Asia. Robin Duke is committed.



Robin Duke is deeply devoted to the issues of population control. She's the volunteer nonpareil.

A

typical working day for New York City Council President Carol Bellamy begins at 6:45 in the morning, ends at 11:30 at night. It might include: a meeting with members of the Safe Energy Alliance to discuss nuclear reactors, a television appearance to kick off the Health Fair Campaign, an interview with a twelve-year-old student who's doing a paper on city government, a Board of Estimates meeting, an evening visit with a community group in Queens, a speech to the Democratic Club of Flushing. No miracle vitamins or special exercise regimes keep Carol going. She is, simply, organized—and compulsive about keeping to her schedule.

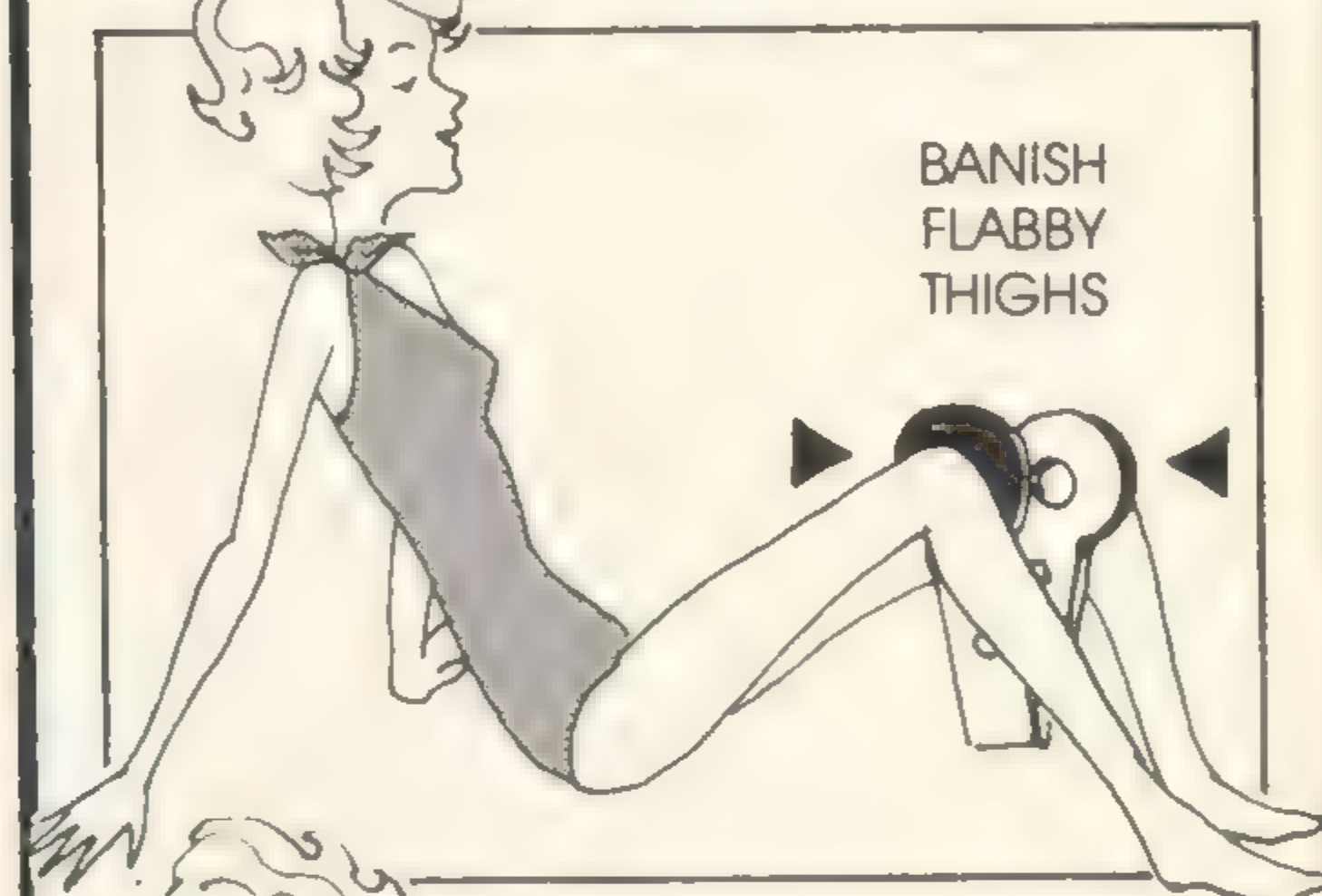
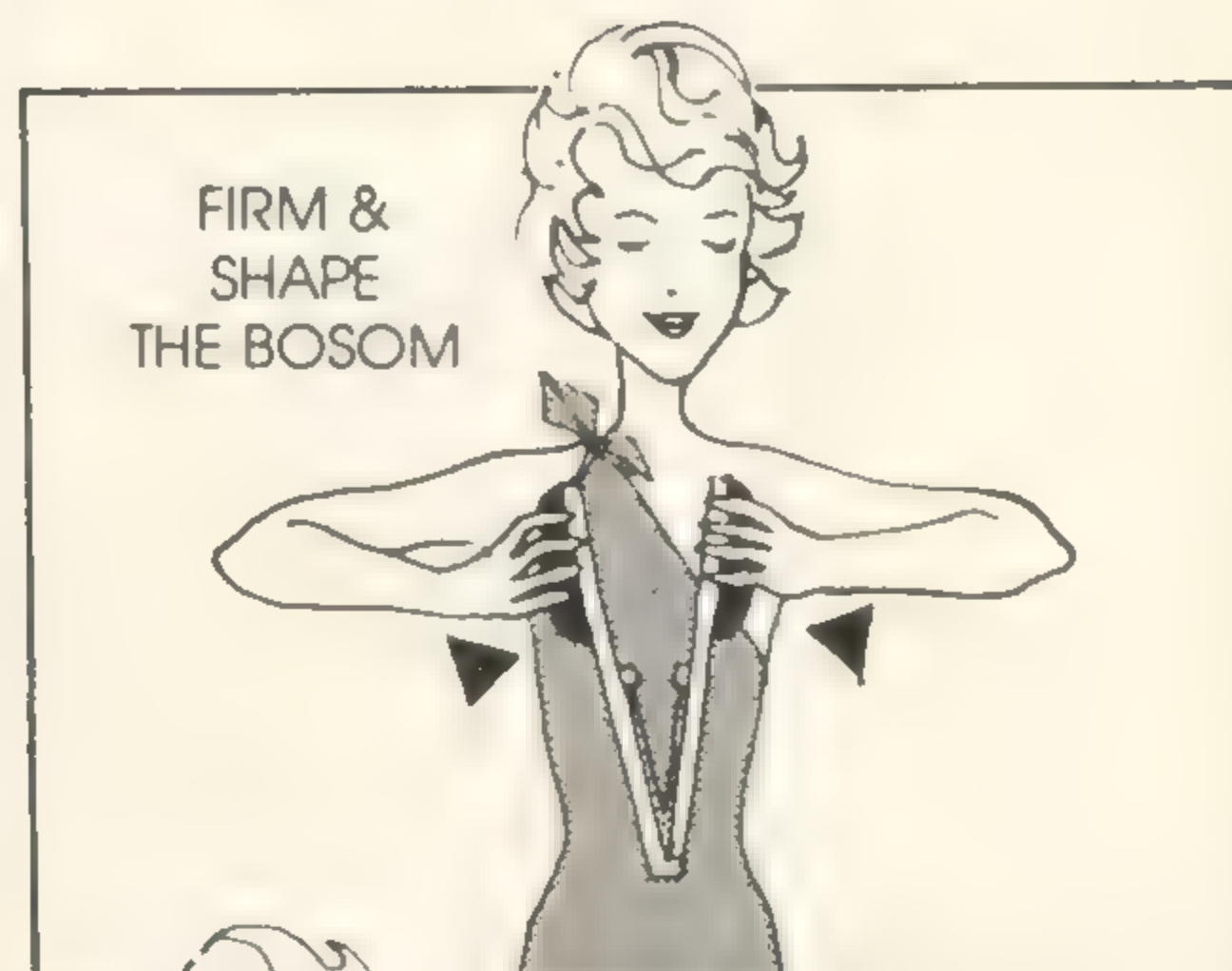
Schedule—it's the operative word here. Carol's is tight—but realistic—the work of two assistants. They keep Carol's appointment book up-to-the-minute, entering dates in pencil so that when meetings are scheduled, canceled, and then rescheduled the book is still neat and legible. (When Carol makes her own appointments, she is jokingly scolded—for writing in ink.) The book stays in Carol's office at all times; she is given a typed itinerary to carry around with her each day.

(Continued on page 278)



Carol Bellamy, beaming with relaxed self-assurance. She doesn't get frenetic. "You get more done when you stay calm."

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Jolen creme bleach 'not only for your face'

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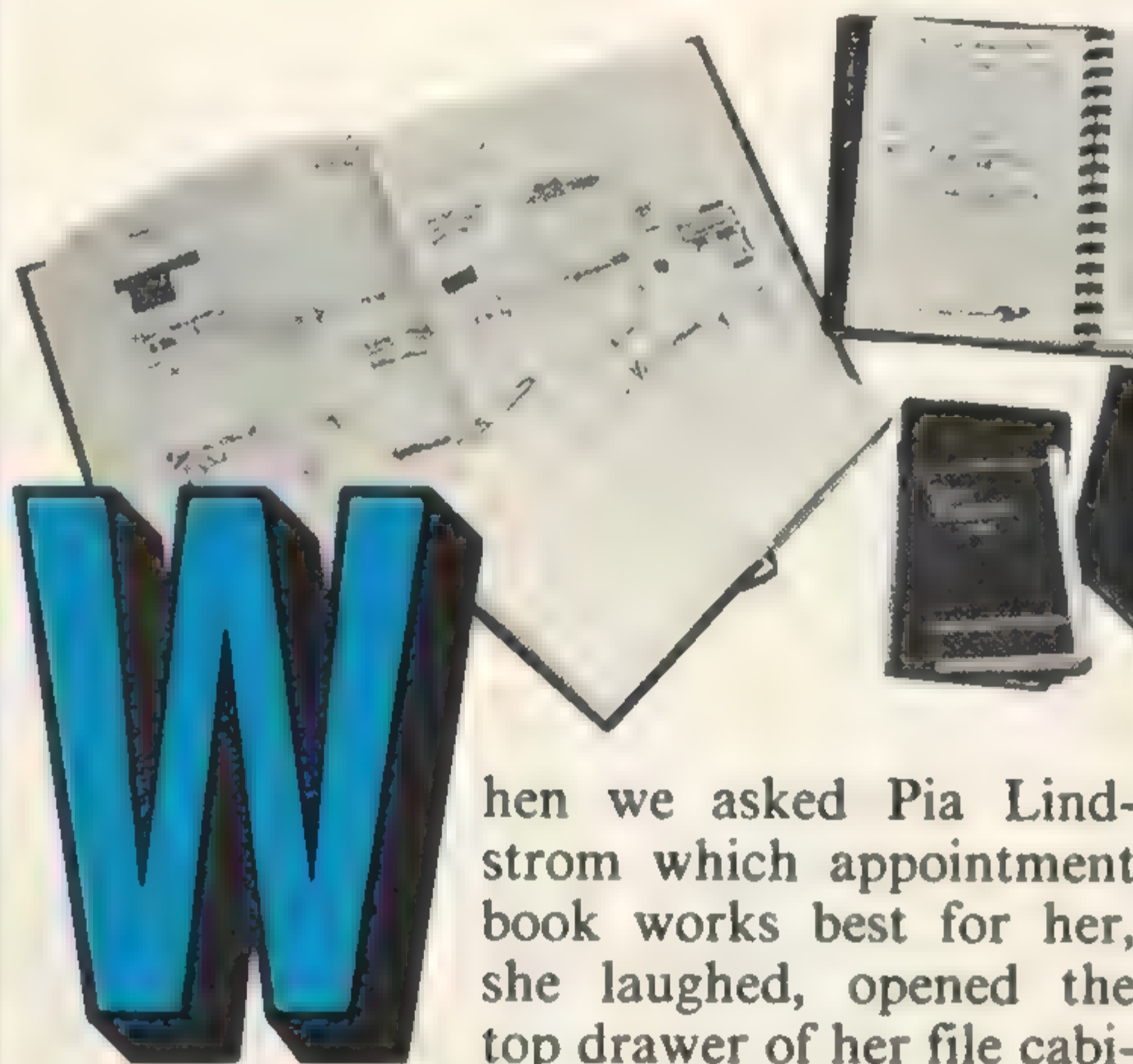


VOGUE'S

View

Continued

Active women's notebooks

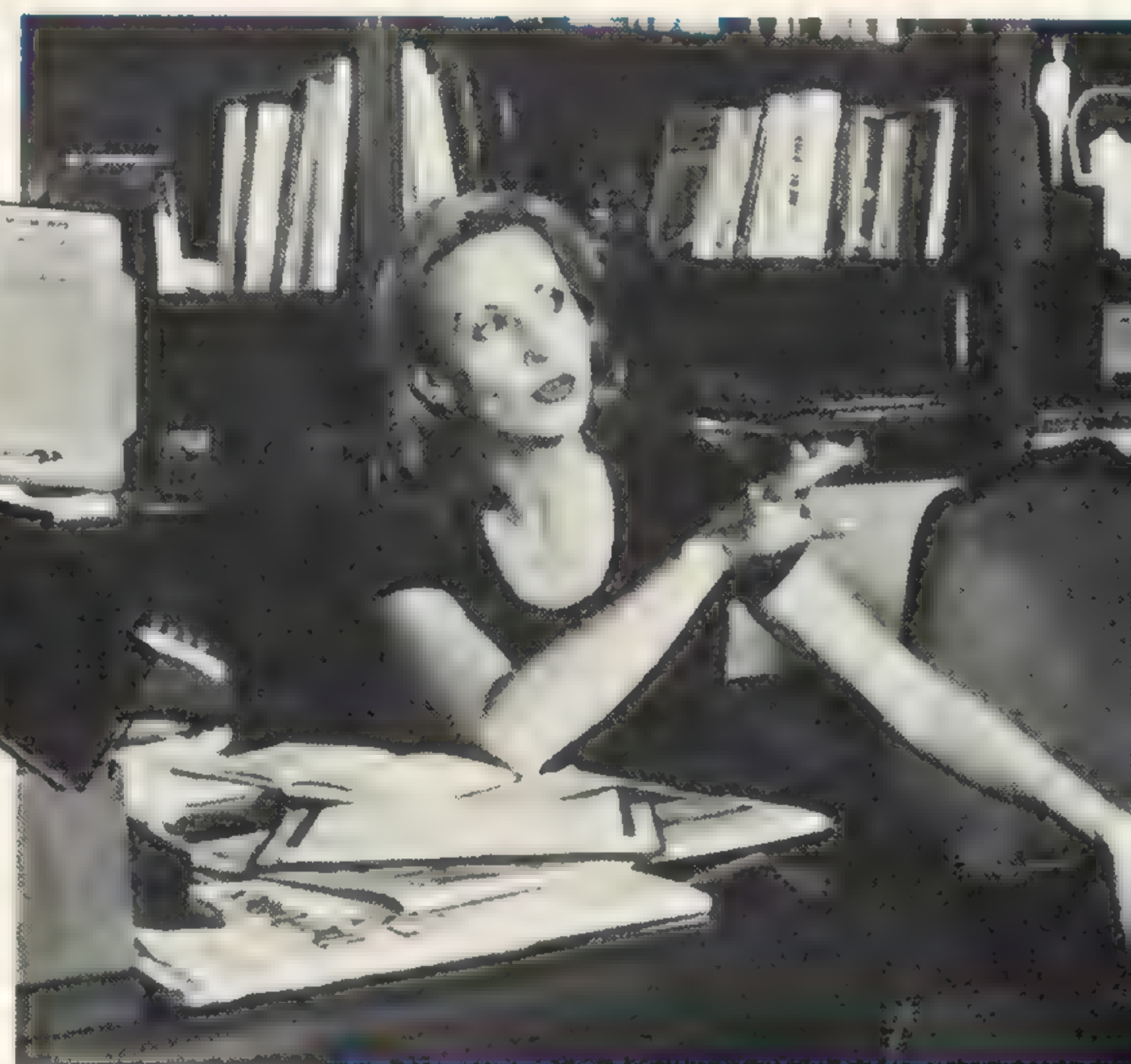


W

hen we asked Pia Lindstrom which appointment book works best for her, she laughed, opened the top drawer of her file cabinet, and lifted out one book after another. "This one's too small . . . too big . . . too fat . . . too heavy." By the time she'd emptied out the drawer, her desk was covered with at least fifteen different notebooks. Some were the size of folio art books, others were slightly larger than matchbooks—but not one was exactly right.

Pia, has, however, found one scheduling book that works—goes back and forth with her between home and office. It's a slim, spiral-bound standard diary with a vinyl front and back—about five by seven inches in size. (This is the size most women favor—small enough to fit into a tote bag, yet not so small that it could be easily lost.)

Since she is anchor-person on New York's WNBC *NewsCenter 4*, it's important for Pia to keep track of her appointments. She's doesn't have a secretary; no one reminds her where she's supposed to be. Pia often receives a news-story phone call one minute, is out the door the next. And her book travels with her.



ANDREA ALBERTS

Pia Lindstrom, New York anchor-person, working in her home office. For more on Pia, see page 298.

D

orothy Sarnoff is more than organized, she's systematic. As founder and chairman of Speech Dynamics, Inc., Dorothy serves as speech consultant to top executives at several large companies (such as Lever Brothers, American Express, and General Foods), to the United States State Department, and to private clients.

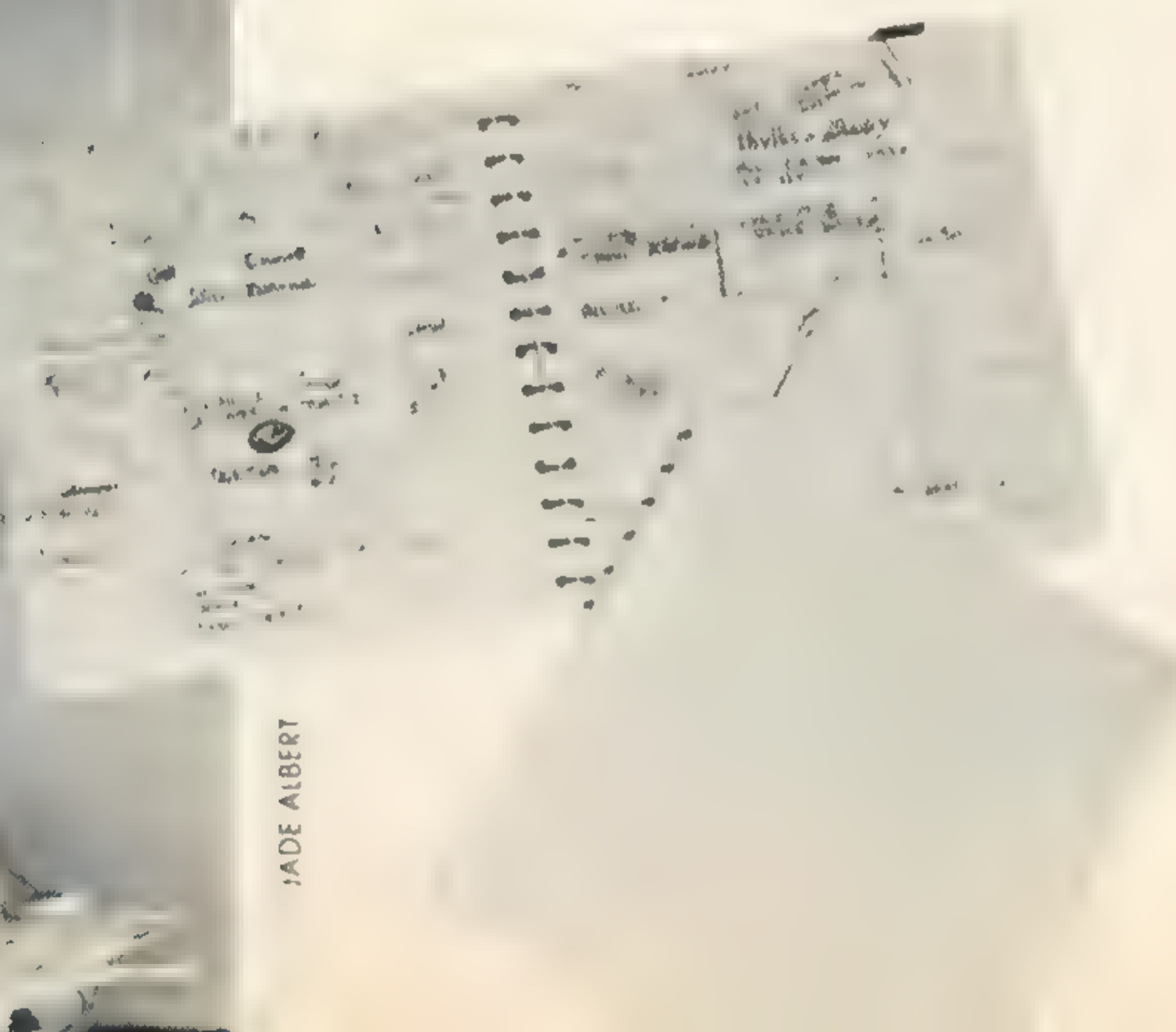
With speech her business, Dorothy knows the importance of organization. She's a natural source of information for active women. Like Robin Duke, Dorothy and her assistant have matching appointment books—slim, about eight by ten inches in size. They book teaching sessions at least two months in advance, marking off large blocks of the calendar at once. (Dorothy's corporate sessions last two full days.)

More Sarnoff systems: Dorothy keeps a record of all phone calls received and answered in one book, makes lists of things to do, sticks red self-adhesive dots on her telephone; she writes various adjectives on them so she doesn't always pepper her conversation with the same responses.

(Continued on page 282)



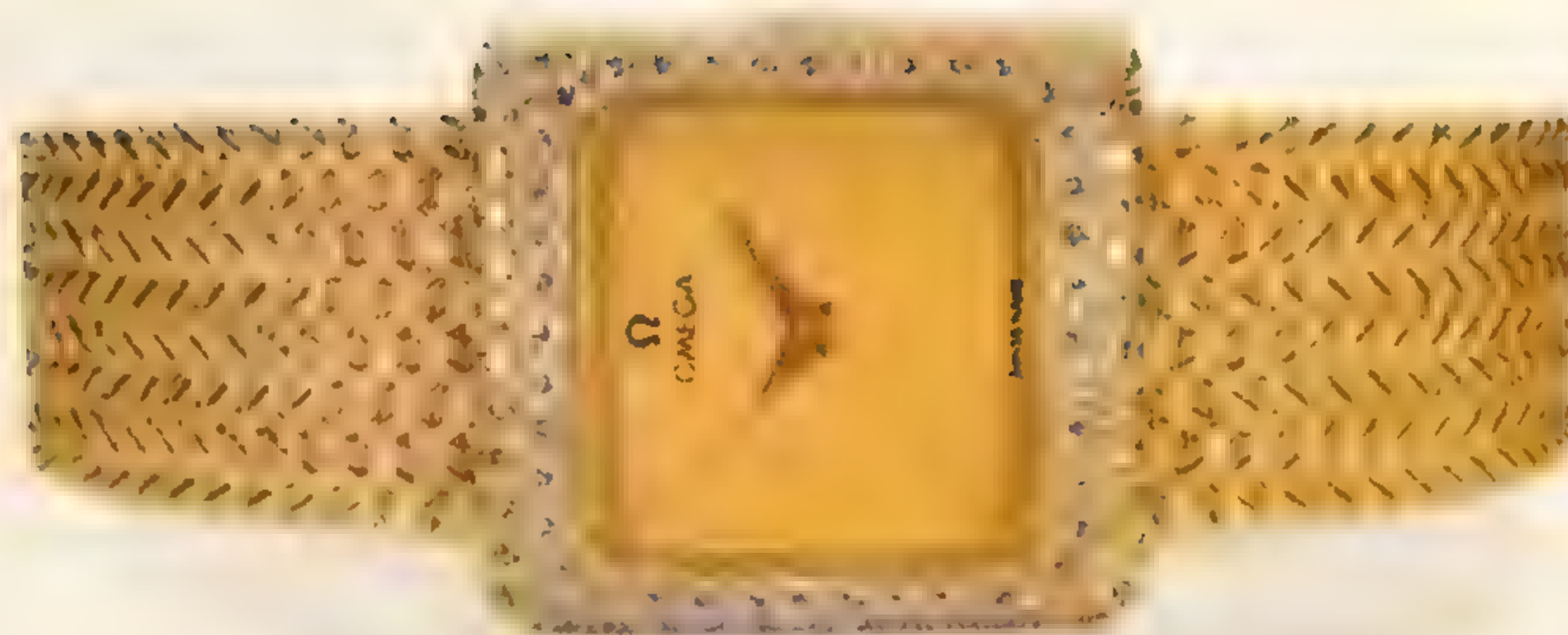
Dorothy Sarnoff suggests that active women "write with felt-tip pens—they make strong impressions; highlight notes with red dots—they're attention getters."



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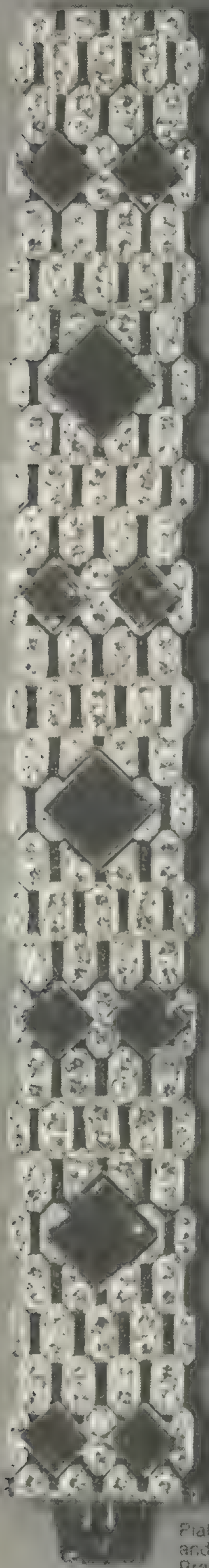
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VOGUE'S

Tren

Continued

Trend: big spenders

B

There are more millionaires
than ever, and thousands of
them are living in California

ig spending is spiraling in Los Angeles and Vogue's West Coast editor, Eleanore Phillips, reports some of the happenings:

Foot art: Cher, Diana Ross, and Susie Coelho have all purchased pairs of ostrich-feather-trimmed boots for \$850 from the Right Bank Clothing Co. The boot is from Andrea Pfister. They're limited editions and come in Lucite boxes so they can be displayed as art when not being worn.

High living: Mike Silverman, big-time real-estate man dealing in Bel Air, Brentwood, Holmby Hills, and Beverly Hills properties, sold a house recently for four million dollars. It is the same house that was sold to Tony Curtis some years ago for \$300,000. Later it was purchased by Sonny and Cher for \$875,000. The newest owner is from the Middle East. The average house sale for Silverman is \$800,000. Since January, he has sold twenty-two houses, each over the million mark. In one week this summer, Silverman sold three houses totaling six million dollars.

His and her sables: Furrier Edwards-Lowell reports a Geneva industrialist bought a \$75,000 golden sable coat for his wife. He special-ordered a coat for himself in the same sables.

Disco dream: "We want a room for the year 2000, so we'll be transported in time and place," say the Hans Smiths, who spend half the year in Los Angeles and the other half in Monte Carlo. Designer Charles Burke gave them just that. A disco dance room plus a control room that seats twenty people. Burke has been working on the house for two years—to the cost of over \$500,000.



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RICHARD ROSENFELD

More and more young people
are finding their own style
of entertaining at home—
with glamour and dash

After-the-movies buffet



love to have a few friends over to my apartment after we've been to the movies or the theater," says

Wendy Carhart, left, a young New Yorker who has come up with a sure-fire buffet menu. "Keep it simple. Keep it cold. Keep it colorful." On the table, she serves shrimp and snow peas vinaigrette, chilled champagne, lemon sherbet with mint and slices of kiwi. Wendy loves to decorate a table in front of a wood-burning fire with Oriental dishes, branches of orchids, and to seat guests on cushions on the floor. This month, she sets up a room for home entertaining in Lord & Taylor's "Living with Glamour" display in New York.

(Continued on page 284)

JUNE WEIR

Wolfschmidt Vodka. The spirit of the Czar lives on.

It was the time of "War and Peace." "The Nutcracker Suite." Of Tolstoy and Dostoevsky.

Yet in this age when legends lived, the Czar stood like a giant among men.

He could bend an iron bar on his bare knee. Crush a silver ruble with his fist. He had a thirst for life like no other man alive.

And his drink was the toast of St. Petersburg. Genuine Vodka.

Life has changed since the days of the Czar. Yet Wolfschmidt Genuine Vodka is still made here to the same supreme standards which elevated it to special appointment to his Majesty the Czar and the Imperial Romanov Court.

Wolfschmidt Genuine Vodka. The spirit of the Czar lives on.



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Wolfschmidt Genuine Vodka

Resort news: a world of color

Continued

The big fashion trends on the American scene for resort are clean, crisp, and colorful. Here's the way five leading American designers see resort '79:

Calvin Klein: "I've made the most uncomplicated clothes that can be worn different ways. For instance,

blouses can also be worn as jackets, wrapped dresses in thin crêpes can be layered one over the other, and a print blouse can be teamed up with a bi-colored skirt for a separates look or with a matching daffodil print skirt for a two-piece suit. I've based my colors on Navajo Indian shades of turquoise, ox-blood red, purple, and black. Bands of colors are important as side stripes on dresses or color borders on skirts. To me, it's modern dressing because all the parts can be changed around, and the colors all work together."

Geoffrey Beene: "I see graphic colors coming in and the best examples of these color blocks are my silk jockey shirts worn with pants and ropes of pearls. From my colors—navy/white, brown/white, red/white—to my knits that are printed to look like T-shirt stripes, the mood is one of spectator sports. Basically, I do the same sweater-jackets, blouses, pants, and skirts for day and for evening. It's only the accessories that change. I think women are becoming more educated about the versatility of clothes."

Oscar de la Renta: "The chemise for day and evening is very strong in my resort collection. I also believe in the coat-dress, especially in black jersey. Suits continue, but with shorter jackets in contrasting or matching colors. Sleevelessness is coming in, and so are heavier fabrics, such as faille, eight-ply crêpe, and gazar. I see lots of yellow and lots of dots."

Don Sayres for Gamut: "I've noticed so many women putting their jackets over dresses that for resort I'm doing more dress and jacket outfits. I'm also showing lots of princess coat-dresses. I like seasonless clothes, so most of my fabrics are twelve-months-a-year types, especially tropical gabardine and wool crêpe. My suit jackets are hipbone length."

Richard Assatly: "White is the base around which I've built resort. There's less padding in shoulders, more of a soft tailored look. Dresses are more important, particularly chemises. Rugby stripes and madras plaids look right."

(Continued on page 287)

CALVIN KLEIN

RICHARD ASSATLY

GEOFFREY BEENE

DON SAYRES FOR GAMUT

OSCAR DE LA RENTA

Five New York designers sketch their favorite looks for resort: Calvin Klein likes a border of color on slim crêpe de Chine wrapped dresses. Geoffrey Beene likes blocks of color for silk jockey shirts worn with pants and ropes of pearls. Richard Assatly uses color for a broad-shoulder look on a fly-front dress. Oscar de la Renta favors the chemise in tulip-printed crêpe. Don Sayres sees camisoles with suits for versatile dressing.

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Now. A safe, simple way to prevent pregnancy.

It's Semicid, a safe, easy-to-use vaginal contraceptive suppository with an active ingredient proven effective by millions of women.

If you're dissatisfied with your present birth control method, you should know about Semicid, a real alternative in contraception from Whitehall Laboratories, one of the world's leading pharmaceutical companies.

Semicid is safe and effective. It contains the maximum allowable level of nonoxynol-9, an ingredient which safely kills sperm in seconds. It's the spermicide doctors recommend most and has been used effectively by millions of women for over 10 years. Now this tested, proven ingredient is available in Semicid.

Semicid is safe, too. Unlike the pill, it has no hormonal side effects. And unlike the IUD, it can't damage uterine walls. Furthermore, Semicid does not effervesce the way the other vaginal suppository does. Semicid is non-irritating to most women. There's also no unpleasant odor. Neither you nor your partner will notice Semicid is there at all.

Semicid is neat and convenient. Slim, only an inch long, Semicid is so simple and easy to use. There's no applicator, so there's nothing to fill, clean, or remove. Semicid is not messy like foams, creams and jellies. And it's not awkward like the diaphragm. It lets love-making happen naturally, spontaneously.

Within minutes after you insert it, Semicid dissolves and spreads a protective covering over the cervical opening and adjoining vaginal walls.

Semicid comes in a small, discreet dispenser containing 10 suppositories. You can purchase it without a prescription.

For more information about this remarkable contraceptive, ask your doctor. Use only as directed.



Discreet carrying case



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People are talking about... *top-sellers: the most beautiful blouses...*

Levis at Moscow... paintbrushing fabrics... one-of-a-kind clothes



he blouse idea: It's an approach to dressing, obviously, whose time has come—blouses used as a softening touch for strict fall suits or as attractive looks, just in themselves, with skirts. Blouses, consistently, are among the fashion pieces that are selling best for fall; and they're some of the most downright pretty clothes on the market: Oscar de la Renta's lace-and-crêpe de Chine froth, Ralph Lauren's Victorian-inspired linen and lace numbers, blouses—sold separately—by designers Mary McFadden and Bill Blass. When working on his resort collection for this winter, Geoffrey Beene started out with the notion of blouses; the rest of his collection grew out of that. The question is: will blouses take the next step—and eventually grow into a new dresses trend?

The good news is: color! If you look ahead to resort clothes, then on into next spring and summer, what you'll see is a crayon boxful of clean, totally attractive, medium-range colors: blues, cherry, wonderful yellows; refreshing, natural-looking shades—almost pottery stains—that are neither blah nor screamingly brilliant. There's lots of black, loads of bright white, but none of the bright-bright, vibrating colors that we've been seeing lately—and that a lot of us women seem to tire of quickly, or be uncomfortable with. Says one fabric-watcher, with an eye to the coming seasons: "Colors haven't been this pretty for a long, long time."

Everyone's painting . . . on fabric: Julio, Oscar de la Renta, Mary McFadden. (Geoffrey Beene is screening Rothko-like patterns on dresses.) There are a wealth of voluptuous, hand-painted fabrics now—with some interesting background "canvases": Giorgio Sant' Angelo puts gold paint on white or colored leather, Ralph Lauren does florals—on suède. . . . When the Olympic games take place in Lake Placid and Moscow next year, there will be no way to miss the American athletes: They'll be the Levi Strauss-dressed American cowboys: in Western boots, hats, plaid shirts with denim bibs, bandannas, shearling jackets, and jeans, jeans, jeans. In Moscow, there may be some competition from another denim contingent: about twenty-three thousand Russian Olympic-site workers—all also decked out in Levi jeans, jackets, and T-shirts.

"Colors haven't been this pretty for a long, long time"

No one has designed a line of clothes for it yet, so it's probably not official, but the latest sport to love seems to be windsurfing. Unsurprisingly, it's coming out of California: a sport that's a little like sailing, a little like surfing, a lot like roller-skating. What you need in gear, essentially, is a four-and-a-half-foot-long board, four skate wheels, and a sail. What more could you want? . . .

On the West Coast or the East, more and more people are running, not wining and dining, for charity; getting into fund-raising marathon-running, not marathon dinners. The basic idea: Charity benefits where the contributors benefit, too. . . .

Seen in Manhattan: A woman, sedately dressed for the office, tooling down Fifth Avenue—on a motorized skateboard. . . . All the sports fads and follies aside, there is, obviously, a very real change in the way women are approaching the idea of sports, today: what they do, what they put into it, what they wear for it. A year ago, a couple of manufacturers were working—with sports-medicine specialists—on developing a "sports bra": one designed to be tops in fit, support, absorbency, comfort. By this coming spring, almost every major lingerie firm in America will be making at least one bra—sometimes a variety of them—specially designed for women taking part in active sports.

Is there life beyond Seventh Avenue? In American fashion, there is; and, right now, it's providing a distinct new element—a complement—to the basic label-conscious sportswear approach, the mass-produced dressing that most of us wear, most of the time. It has to do with a desire for unique, one-of-a-kind pieces: something a little different, that not everyone has, that has something special about it—in terms of concept, materials, handcraftsmanship, design. You see it in art jewelry pieces that are popping up next to classic costume jewelry in department-store display cases. In used- or antique-clothing boutiques and auctions. In crafts galleries. And in the growing number of young designers and artist/craftsmen who are banding together in loose organizations, holding alternative fashion showings, selling in small specialty shops, or staking out a few feet of space for

their clothes in large department stores.

In Venice, California, ten designers/small manufacturers/artists, mostly women, have formed the Venice Design Group/Hot Couture, which gave its first joint show this past spring. Another group, The SoHo Designers, is now working out of a variety of lofts and shops in lower Manhattan. This collective of thirty artists/designers shows, with its mixture of small, eclectic collections, everything from hand-made knitwear to hand-painted and bugle-beaded evening chiffons, to animal-printed T-shirts, menswear, accessories, Victorian-type blouses with antique bits, "trash" (super-contemporary pieces). Their goal is: Not to follow fashion trends. What they achieve is a special attitude toward clothes as art . . . and new options for the way women dress.

—KATHLEEN MADDEN

Dress from the Mary McFadden Collection



...totally unique

Mary McFadden

PERFUME AND EAU De TOILETTE



SAMUEL IRVING NEWHOUSE

1895 — 1979

S.I. Newhouse had a vision of a great modern publishing empire — a network of autonomous publications that could fruitfully co-exist. It was a humane and harmonious vision; and he invested it with life. A brilliant man, self-made, a genius who understood the value of things as well as their price, he backed his faith in his product, in people — in journalism itself — with unwavering commitment. In guiding his newspapers, his television stations, and his magazines, his primary concern was to exercise and expand the modern concept of quality in journalism; to which end he created the Newhouse Communication Center at Syracuse University. A tireless worker, his great fund of curiosity and energy kept him constantly on the move: keeping a vigilant eye on his vast operations; confronting problems and solving them on the spot, in face-to-face discussions; strategically preserving the independence of operations of every one of his publications. His talent, and his due: the gift of trust. Condé Nast Publications, acquired twenty years ago, was fortunate to have been able to profit by his vast experience. Encouraged ever since by the dynamic backing and enthusiasm of the Newhouse family, Condé Nast in America and Europe has grown into a powerful, proliferating group of magazines. In recognition of his achievements in international publishing, S.I. Newhouse was made an Officer of the Legion of Honor by the French Government. We shall always remember him: his respect for success and talent; his impatience with the foolish, the uninformed. We shall miss his warmth, his enthusiasm, the challenge of his prodding and, above all, his motivating presence.

Traitements Spécifiques de Beauté.

A woman knows, the first areas to age are also the first areas people notice.



You know, all too well, which they are. The neck. The eyes.

But you may not know, there is a way to help these areas look as young as the rest of you.

The way is Orlane's Traitements Spécifiques de Beauté—specific beauty treatments.

Our specific beauty treatments can help make the skin of the neck and the eyes more supple.

Or, for the young woman, our specific beauty treatments, with regular use, can help prolong the resilience of youthful skin so much longer.

Because, by combining the rarest, costliest oils, humectants, and spreading agents, these unique formulas are able to help thirsty neck and eye tissues replenish the moisture which the environment, or the years, strip away.

But the ingredients are also incredibly light.

So light, it is almost inconceivable our specific beauty treatments can also be so densely rich.

Specifically, for the neck our beauty treatment is,

Oryane: This rich, light liquid cream absorbs instantly, and works to keep your throat younger looking. And leaves no oily looking, or feeling, residue.

And for the eyes,

Baume à la Gelée Royale: For the thinnest skin of all, around the eyes, the thinnest, richest emollient. Applied only mornings, lines are smoothed. And moisture, preserved. Works amazingly on even long-neglected eyelids. In crème or fluide formulas.

And for mature, prematurely aging or young skin of the body which needs to be pampered,

Crème Hydratante Fluide: Our remarkable all-over moisturizer for even chapped or weathered skin. Leaves a delicate, silky matte finish.

Our specific beauty treatments are but one example of Orlane's highly sophisticated skincare collection, which has been used, and advocated, by sophisticated

Frenchwomen for years. The entire Orlane collection is sold by trained consultants at finer stores throughout the United States, as well as Europe.

And, of course, the ultimate in indulgence is the very relaxing, yet revitalizing facial you can experience at any Orlane Institut de Beauté. (There are over 70 Instituts in this country.)

Because having a lithe neck and smooth eyelids is an advantage beautiful women insist upon.



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THIS ISSUE IS ALL ABOUT THINGS THAT WORK *...IN FASHION, IN BEAUTY*

It's an issue about the clothes that do the most and go the farthest, about beauty with a definite accent on treatment, about a fitness program that builds strength and stamina. And—the reason for all of the above—this issue is about women who “work.” Women who are involved, active, on the move.

That fact—the kind of active life an American woman lives today—sets up everything that follows. As more women are doing more, they're demanding more. Their priorities have changed. The idea that something is desirable if it's new and if it looks good is an idea whose time has come and gone. Questions of “news”—questions about the length of a hemline, the width of a skirt, the color of makeup—are no longer relevant in the larger picture. Today, a woman wants not only what looks best, but what works best and what's going to do the most—and that holds for the clothes she wears, the makeup she uses, the haircut she gets. The emphasis throughout this issue is on performance: on the things that work and work with a certain level of style and sophistication ... on the things that meet the demands of a modern woman.

You'll see it first in fashion. On the pages ahead, the best versions of clothes for an active life. Best because: nothing is boring, strict, uptight, and, at the same time, nothing looks like a fashion headline in search of a story. These clothes are all straightforward in their appeal, unaffected in their ease. They are—and this is the whole point—clothes you never have to worry about: you know you look appropriate, attractive. And—no small consideration—no matter how much money you spend (all the options exist in a range of prices), you'll be getting the most in terms of quality and style.

● Not surprisingly, in any discussion of clothes that “work,” a suit is the leading item. The reason is simple: any woman who is dealing in time and appearance needs

the most reliable way of achieving a pulled-together look—which is where a suit comes into its own. There are other times—on a Saturday, at night—when you have the luxury of moving things around in a calm, leisurely manner. No one has that kind of luxury on a fast-moving day ... and nothing moves faster than the right suit!

The right suit is easygoing, never over-tailored, over-designed. You don't look at the jacket and think “shape.” You look at the whole thing and think how much you'd like to own it.

The difference now—new options that turn on texture: the unmatched suit at its most appealing with a small, slightly shaped jacket in soft leather over a narrow-but-easy alpaca skirt—dark bottle-green over black ... the knitted suit in bouclé tweed—its jacket and skirt as easy as a pair of sweaters ... a suit with clean, classic lines that goes day to evening—with a change of top and accessories. What these suits share—what any suit you're looking for should have—a comfortable, easy-to-handle quality.

● A suit isn't the only option: the end is always a polished, pulled-together look, but the means vary. A knitted dress and matching 3/4 cardigan can give you the kind of “look” you're after now, so can a sweater set and skirt. The essential thing—starting out with pieces that go together and staying with them. There's usually one best way pieces work—once you have it, don't be afraid to repeat it—you don't quarrel with a proven success!

● Re: skirts vs. pants—it's a matter of individual choice and individual style. If you move between skirts and pants and you're buying something new, a skirt will give you a slight edge, if only because it goes in more “working” situations. But if you're a confirmed pants dresser, you don't have to change. The only thing you should do: look at the season's new leather pants—terrific with a matching leather jacket, under a fur.

● High on any list of clothes that answer needs: clothes that work in cold/wet/unreliable weather. Everyone remembers when fashion was one thing and what you wore when it rained or snowed was something else entirely. Over the last few seasons that distinction has blurred and this season weather dressing is on a whole new level. There are raincoats—narrow, racy—with fur or warm woolen linings ... new versions of a stormcoat: un-bulky, un-heavy, totally dashing. There's quilting—rugged, honest-looking, but sleeker now and in sensational colors—everything from a great big sleeping-bag of a coat to a reversible 3/4 jacket to not-for-ski only pants. Quilting is one place you always see “working” style in action.

And then there are the new furs. Furs that start with weather dressing—with a mink-lined waterproof parka, fur-lined silk raincoat—and go all the way to a rugby-striped mole jacket, a cheetah-stencilled 3/4 coat, a blue squirrel coat—unexpected fur ... that works!

● The find for casual dressing: something knitted. There are the classic sweaters that take off in a new direction with color. But there's a lot more: inventiveness in texture and design that goes across the board and goes wonderfully with jeans, with a jeans-skirt, with any of your hacking-around clothes. The new look of a pullover with the curly finish of “karakul” lamb ... one-of-a-kind hand knits ... and a coat that's a sweater to wear over all the other sweaters.

● Smart working investment: a good leather bag. It's the one constant—indispensable—accessory in every active life and it's the place where quality counts the most. If you have the best bag you can afford—best in terms of how it looks and how it works—you've gone a long way towards simplifying your life. And this year, the best comes in new range of neutrals—deep wine, butter-scotch—and new soft-structure shapes. And the organizers—jot-

ters, files, agendas, card-cases—are equally thought-out, equally attractive.

● The best investment you can make—bar none—is in yourself. The concerns today are different and first concern now is with care—care in the sense of maintaining your health and well-being. For that kind of care—there are no shortcuts, no magic formulas, and there is no substitute. You can't expect to perform every day at top capacity if you haven't made a serious commitment to care. It isn't being self-centered; it's being self-aware. It's knowing that what you eat—or don't eat—today is going to affect the way you look and feel tomorrow and knowing that the same is true of the exercise program you follow—or don't follow. It's knowing that the time it takes to get a really good haircut saves you time every morning and that the condition of your skin is more important than any color you put on it. It's knowing that the little things—from a chipped manicure to a few split ends—can ruin the total effect ... and that there's no reason to let that happen.

● The one word that hasn't been mentioned so far—and one thing that still counts very much—delight. A focus on things that work doesn't mean you lose sight of things that exist just for delight. Such as ... a brilliant silk jacket at night ... a gold-flashed muffler ... gold-flashed eye shadow ... a beautiful gilded camisole to slide under a jacket ... a frankly-fake but very witty jeweled clip to add to a lapel.

● And there are new everyday delights: new makeup colors—real-but-subtle shades of berry, or neutral smoky green—to wear all the time ... real-but-subtle jewelry to wear all the time—a choker-length chain, a classic watch, and a narrow gold bracelet ... a clean-edged leather belt ... perfect suede pumps. Small delights that count very much in the total picture: the picture of a woman who's assured, confident, attractive ... the picture you'll find on the next page. ...

A SPECIAL 40-PAGE BEAUTY/FASHION/FITNESS/REAL-LIFE REPORT...

THE AMERICAN WOMAN...*ON THE MOVE!*

The relaxed attitude. The ease. And the finish of a look that's totally pulled-together—it's the way a woman who has to be dressed for day wants to be dressed... and it's where the whole story begins. The look here: from Yves Saint Laurent's recent fall/winter couture collection (more about it, later this issue). Hair by John Sahag; makeup by Alberto Fava.



Denis Piel



It's the way
everyone lives now...
on the move...
from one role to
another, one priority
to another, one
place to another

And built into this kind of active life are new demands on your looks, your clothes, your energy, your time. On the pages ahead, different ways to handle those demands: from a new approach to beauty care-and-fitness, to expert advice on building stamina, to the best time-saving tips, to a look at the real-life systems that work for four successful women-in-television. But, first, a word about the clothes that work. . . .

There are no surprises. In any discussion of active-life dressing, certain things are automatically eliminated, and they are the excessive fashion statements, the gimmicks and trends. For a good reason: a jacket with bulky, over-designed shoulders and a too-tight skirt do not add up to the kind of suit you'd be comfortable with on a busy day. All the clothes in this report are clothes you'll feel comfortable in and with. They are totally accessible, reliable, attractive. The kinds of clothes you'll enjoy wearing, again and again—there are no boring, uptight little versions of anything; there is nothing that has to be saved for a "special occasion." And you'll find all the bases covered: what you need for every key situation during an active day . . . even an active Saturday!

More than that: for each category of dressing, there are three options—three different styles: casual, more classic, and a more sophisticated, more "demanding" way of dressing—at three different price levels. In essence, we've put together three day wardrobes and you'll see the complete workout on the next to last pages of this issue.

With everything else you have to think about today, the last thing you need: fashion that complicates your life. We've made it very easy to look good . . . and to feel good about the way you look.

NOW: A WOMAN WITH A NEW SENSE OF HERSELF, A NEW FEELING FOR THE WAY SHE WANTS TO LOOK...AND THE WAY SHE WANTS TO BE SEEN. ATTRACTIVE. STRAIGHTFORWARD. NO GIMMICKS. NO EXCESSES. IT'S THE LOOK YOU SEE HERE—AND IT WORKS IN ANY KIND OF ACTIVE, ON-THE-MOVE LIFE

At its best, left, the look for day: there's a certain amount of polish, and—above all—a certain easygoing style. It's the look of an American woman who's dressed to be "seen"—whether it's in an office situation, at a school meeting, a museum, wherever she spends the day. In attractive, clean-edged clothes: a wonderful-color cashmere crewneck, easy antelope-suede pants. With the same kind of feeling in the jewelry she wears (now the kind of jewelry she wears all the time): a classic gold watch, narrow gold bracelets that go with it. It's a way of dressing—and looking—that works on the most modern, most appealing terms. Mario Valentino sweater and pants. Jewelry, gold/coral pen, Bulgari-Danaos, Ltd. Hair, Garren at The Plaza; makeup, Alberto Fava. Details, stores, next to last pages. Beauty Note: There's a certain amount of makeup, here, too—nothing excessive, but definitely finished. The colors, left, from Estée Lauder's new Grand Café Colors Collection. Grey Silk Pressed Eyelid Shadow lined with Navy Teal Eye Contouring Pencil; Blackberry Polish Fresh Air Lip Polisher; Blackberry Lustrous Nail Lacquer.



...ON THE MOVE!

THE NEW IMAGE

Four top women in TV news... Jessica Savitch, Pia Lindstrom, Melba Tolliver, Betty Furness... their lives cued to the second... broadcasting a new image of the successful woman—terrifically attractive, sharply intelligent, coolly authoritative... On these six pages—glimpses of their days, the moments that count... their systems, shortcuts... how they get everything done that has to be done... take care of themselves, their looks... and manage to have the time of their lives...

Jessica Savitch, above, NBC correspondent, anchor-woman, relief pitcher: What you see is the cool image on the TV screen, the authority and gloss. What you don't see is the effort, the juggling behind all of this.



On a Sunday, before Jessica anchors the "Nightly News" from New York, there are hours in the newsroom, above—writing on-air script. Left: Morning run with her dog.

WHAT GLAMOUR REALLY MEANS—COMMITMENT, SACRIFICE

By Kathleen Madden

Take the demands that are made on the average working woman—crunches of time, energy, stress, physical appearance, personal choice—and magnify them ten times over. What you've got is a sure ticket to total collapse . . . or a fairly average day in the life of a woman television journalist. Imagine a woman who's faced those demands, beaten them, and who somehow comes out of it all calm, capable, confident. Well-pressed. That's the image of some improbable, guilt-inducing Superwoman (more powerful than a board chairman, bakes bread with her bare hands) or the simple definition of a highly successful, hard-working woman, running to keep up. The woman a whole lot of us would like to be, now. A woman like Jessica Savitch.

Jessica Savitch, today, is the hottest new face in TV newscasting, a cool-voiced blond—let's face it—bombshell correspondent for NBC network news. She's the John Chancellor of the weekends, with a David Brinkley punch-it-out delivery style; the woman most often called "the next Barbara Walters"—notwithstanding the fact that the past and present Barbara Walters is alive and well and doing nicely on ABC. Jessica Savitch is a presence on TV; she has an authority to her. She may forget to smile, occasionally, but when she does, naturally, there's enough voltage there to pop a picture tube. Jessica Savitch is thirty-one years old.

Two years ago, Jessica was anchoring local news shows in Philadelphia. To-

day, she's not only on network television, she's based in Washington, a featured correspondent on the *NBC Nightly News*. On Sunday nights—and often Saturdays—she anchors the evening news out of New York; she gives mid-evening *Updates*, does a monthly radio editorial, sits in frequently on *Meet the Press*. She may act as substitute anchor-woman on weekday *Nightly News*-casts or fill in for a week on *Today*. In effect, she's a top starter who has done relief pitching, the Ron Guidry of NBC.

For Jessica, no two weeks are the same, and the total unpredictability of her job is its only constant: "You don't plan ahead much." She lives in Washington, shuttles each week to New York, has a secretary to handle the paper work—from Philadelphia. She'll travel cross-country following a news story, take a week to talk TV journalism at her alma mater, Ithaca College, in upstate New York (she has an honorary doctorate, now, and is on the teaching staff; when she was a student there, in the 'sixties, the campus radio station wouldn't allow women on air). A recent survey put Jessica on a list of the ten most in-demand speakers on the American lecture circuit. It's something she likes to do, and she makes time for it.

Jessica, the eldest child in a family of three girls, grew up in eastern Pennsylvania and New Jersey; and if you ask her what she dreamed of becoming, during those years, she'll tell you a TV reporter. Or an Olympic (Continued on page 379)



OF SUCCESS



Above: Commuting to New York—with a show to do—Jessica can't risk lost luggage: she packs light, takes only what she can carry. To keep energy up, she exercises, swims, bikes. One of her best ways of relaxing: baking bread.

Travel—and an eighteen-hour day ending at eleven—means hotel life, not much socializing, collapsing at last with a book—and a TV set on.

Jessica's risen fast; she's running hard to earn the attention. "I'm happy," she says. "I just wish I had a little more time to enjoy it."

PIA LINDSTROM

ANCHOR-PERSON

FAMILY AND CAREER—WHAT IT TAKES TO HAVE IT ALL

By Sandi Cushman

Being Pia Lindstrom means chipping your nail polish at the playground while helping four-year-old Nicholas off the jungle gym. Means reviewing a play's opening night on the 11:00 P.M. news after writing your script during the cab ride from the theater back to the NBC Studios.

Being Pia Lindstrom means conducting a last minute hunt for six-year-old Justin's lost mittens before getting him off to school. Means having ten minutes to write a thirty-second news update about a hijacked plane, then delivering that news faultlessly, in one deep breath, in exactly thirty seconds (not twenty-nine or thirty-one).

For Pia, time pressures at work are measured in seconds; at home, in the keep-going-and-get-everything-done pace of mothers who hold down a full-time job. And she does it with intelligence, humor, and a cool efficiency that never seems to miss a beat. Pia appears entirely self-possessed, in control—her glamorous blond good looks (so much like those of her mother, Ingrid Bergman), unruffled under pressure. She has a sophistication that enables her to interview, with equal aplomb, a state governor or a convicted felon.

"There are many women who would have a nervous breakdown doing a fraction of what Pia does," says Joe Daly, her real-estate entrepreneur husband. "I marvel at her."

But Pia doesn't consider herself extraordinary: "I'm no superwoman—I'm not trying to be the perfect mother or run the perfect house. I panic, I get hys-

...ON THE MOVE!

Pia Lindstrom, above, near the end of a long working day, directs her camera crew to the shots she wants of an Off-Broadway play. One of her assignments is to give frequent theater, ballet, and opera reviews on WNBC's late night news, written minutes earlier.



Part of Pia's job is listening to story ideas that may be used later on the air. She has a steady stream of visitors coming to see her in her NBC office.



A last minute makeup job at Pia's desk, with the help of a fully equipped kit that stays at the office, always ready for use.

by Sandi Cushman

terical sometimes when things don't go right. This isn't a perfectly stocked house—I run out of things.”

What she will concede is that she is very well organized, and has excellent powers of concentration. “When I'm here [at home], I'm not there [at the office]—and when I'm there, I'm not here.” On the job, that kind of concentration means not dwelling on what might have gone wrong a few minutes ago but moving right on to the next task—getting it done the best she can. Another Pia specialty: keeping things as simple as possible. “I don't make anything more complicated than it should be. When I do a story, I keep in mind how it should look—I don't shoot more film than is necessary—I don't ask twenty questions during an interview when two are all I can use.”

But, at home, Pia says, not everything can be or- (Continued on page 381)

MELBA TOLLIVER

ANCHOR-PERSON

HOW TO SAVOR YOUR OWN LIFE—
THE PLEASURES
OF GROWING, CHANGING

By Cathleen Medwick

Newswomen are supposed to be tough, hard-driving, committed to their work. Melba Tolliver is all of these things. She is also gentle, joyful, and madly in love with what she does. In the midst of chaos—in the newsroom, on location—there's Melba, a hub of energy and humor and strength. As anchor-person, with Pia Lindstrom, on WNBC's 5:00 P.M. news, New York, and also writer/reporter for a feature news spot called “Melba and (Continued on next page)



Left: Pia taping an interview with a guest to be used later on the five o'clock news. Right: Getting breakfast for husband Joe Daly, sons Justin and Nicholas, in their New York apartment. Then Pia and Joe get the boys ready to go to school.

Pia and Joe Daly meet for a quick dinner, then go together to see the play she will review. “I see about fifty plays a year with her,” Joe says.

On studio TV monitors: Pia and her co-anchor, Melba Tolliver. Melba is shown above with Liz Riccitelli, left, at the NBC camera.

...ON THE MOVE!



Thoroughly at home in her NBC office, Melba (left) sets up the day's appointments. Her goal—to be organized, yet flexible: "The main thing for me is to feel I'm never wasting time."

(Continued) Company," she's got a way of making contact with viewers—as if they were her friends, and she had a delicious story to tell them.

A pretty woman (supple, curly hair, snub nose, rosy-dark skin, impudent brown eyes), Melba Tolliver is not the kind of woman who stops traffic; but people who have seen her on the air signal wildly on the street and call "Melba! Melba!" until she turns around and smiles.

A youthful forty (she isn't at all concerned about her age), Melba came to TV reporting in a way that other women dream about. She was working at ABC as a secretary in 1967 when the network was hit by an on-the-air strike. Enter this fresh-faced young woman from Akron, Ohio—this former nurse, in fact—with her genteel bravado and her lovely broad grin. That was the beginning. "I made every mistake in the book. But in five minutes I had been transformed into a personality (nobody could call me a newscaster)." Today, Melba's more of a "personality" than ever—and one of the finest newscasters around.

With a schedule hectic enough to lay low most politicians, Melba's day is a lesson in logistics—getting from here to there as directly and as efficiently as possible, without pressure or fuss. She lives alone (unmarried, and glad of it), so there's nobody to watch out for, nobody to please but herself. In the morning, she breakfasts lightly (a glass of juice, or lemonade without sugar), dresses quickly. "I generally decide the night before what I'm going to wear to work. In the morning, I try to put on what's going to be my wardrobe for the entire day." It's got to be something she likes (that's usually an outfit by favorite designer Koos van den Akker), "something that wears well—that I feel good in." Nothing fancy, or complicated. (Continued on page 382)



Betty Furness (above) on a lunchtime dash to Saks. Shopping is her sport. "Wandering in stores," she says, "is my idea of fun."

Every script is submitted to the scrutiny of the "Action 4" staff, a team that has been together for five years. Betty, stopwatch in hand, checks for timing, understandability.

BETTY FURNESS

CONSUMER REPORTER/ADVOCATE

BREAKING THE AGE BARRIER—WITH WIT, WISDOM, AND STYLE

By Amy Gross

The on-air Betty Furness is a champion of the ripped-off. She is rousingly convincing, proof of the far-reaching powers of common sense and the invigoration of a good fight. As consumer reporter, she ignites the cool small screen with the spirit of a storefront advocate.

The off-air Betty Furness has a realist's savvy humor, an optimist's belief in doing-your-best, and a zest derived from doing what you want—from wholeheartedness.

Betty Furness is a New Yorker, born of transplanted New Hampshire-ites. Geography is destiny: she is a fusion of city dreams and New England-defined virtues. At fourteen, she began to model; and, at sixteen, encouraged by her father and escorted by her mother, she went to Hollywood to become a star. She made thirty-five movies in the next five years, after which she married twice, had one daughter, and became a household name as the spokeswoman—TV's first—for Westinghouse appliances.

What did Westinghouse see in her? "Capability, reliability," she answers with a laugh that dismisses more glamorous interpretations.

Consumerism, as a field, found her. "I was restless after eleven years with Westinghouse, and quit. I'd begun to be interested in politics and government. I knew I wanted to do something more important, to deal with facts and what I called the real world. But I had no focus until I got a call from the White House offering me a new life."

From her job as Special Assistant to the President for Consumer Affairs, she became New York City's Commissioner of Consumer Affairs; and five years ago, she joined WNBC-TV in New York.

Director of the feature called "Action 4," Ms. Furness works five days a week, is on the air six times. Once a week she does the *Today* program as well as the local early-evening news. On that day, she slips out of her apartment soon after 6:00 A.M., leaving her husband asleep, and may work through to 6:00 P.M.

She and her four-woman staff are responsible for turning out six scripts a week. One day this past summer she was taping a consumer's guide to answering machines, advising viewers to ignore a proposed gas boycott, while another story was being born.

"We've got a problem," Alice Bell, researcher and field producer, announces. "There's a woman calling from a gas station in Queens who's just been told she has to buy a minimum of \$8 worth of gas. She's driving a Volkswagen, the tank is half full and it won't take \$8. Do you want to do the story?" Alice asks.

"Terrific," Betty says, after asking Alice to call "the state" and find out if they're enforcing minimums. All day long, Alice will pop in with bulletins: some good—"The news desk likes the story"; and some bad—"Betty, it gets wonderful. The Attorney General is in favor of minimums. Do you still want to do the story? We might be encouraging people to violate Federal minimums."

"Yes, even tonight," Betty says. "It's business abuse with government sanction."

And a few hours later: "Betty, the Attorney General is no longer encouraging minimums."

"You mean," Betty asks, "since you asked the question?"

The two women exchange looks reeking of significance. (Continued on page 380)



It's 6:15 A.M., one lone jogger is on the streets, and Betty is on her way to "Today."

"We try to plan our menus for the week but we just can't," Betty says. On the way home from work, she buys vegetables, fruits; her husband picks up the meat.

Discussing camera shots with the director of the local news before a taping. In the large photo above, this page, Betty appears live on "Today."

At home with husband Les Midgley, and at work on a needlepoint canvas. "I've had people come up to me and say, 'You knitting?'"

BEAUTY NOW: **THE DIFF**



EXPERIENCE IS CARE

The new emphasis
on treatment that's
changing what a
woman expects from
beauty in the '80s

By Blythe Holbrooke

e

very year, in October, we publish a beauty-collections report about what's new on the cosmetics scene, the trends, the colors, the fall/winter bests from the top cosmetics houses. This year that information is elsewhere in this issue. Because the real news is not about color; it's about a big change . . . a new direction. And it's based on the growing consumer awareness and new thinking of today's active woman-on-the-go. Today, when she thinks of "beauty," what she has in mind is: to look good and feel fit . . . she doesn't want, hasn't the time for, one without the other. The cosmetics industry's answer to her changing attitude, her demand for well-being, is a new consciousness and a better, more advanced technology that have improved the performance—the product—in every treatment category . . . which is the big news you'll be reading about here. . . .

The 'eighties are coming, bringing with them a new feeling of self. Not a

cookie-cutter, overly made-up kind of beauty, but something individual, warm, and real. Self-confident, active, aware, the American woman knows who she is, what she wants, how she wants to look. She's aware of the possible dangers to her skin from the environment, sun, harsh chemicals . . . irregular or misguided treatments. Aware that beautiful skin is healthy skin and that healthy skin is encouraged by regular thoughtful care.

Europeans have always sworn by treatment. Now the American woman is catching on. Not just catching on, but focusing her uniquely American energy, inquisitiveness, and know-how on the challenge to have good skin, develop her own special beauty: look alive, alert, vital, modern—quite simply healthy/well.

The search goes beyond questions of makeup color and changes in style. Women are learning how their bodies' largest organ, the skin, functions—what's good for it, what's bad. Their discoveries are (Continued on next page)

**IT BEGINS HERE, WHERE REAL CARING STARTS...
FROM THE MOMENT YOU WAKE IN THE A.M.: MINIMUM-FUSS GREAT
LOOKS THAT TAKE YOU THROUGH THE DAY. THE BASIS
FOR THAT IS TREATMENT, SUBTLE MAKEUP COLORING, EXERCISE.
ABOUT WHICH YOU WILL BE READING FROM HERE ON...**

What really counts in a busy life: maintaining your well-being, your appearance. Which means time out for personal upkeep, for standing appointments at the hairdresser, the manicurist, the facialist. That's not pampering; that's not luxury; that's an investment. As is the skin-treatment plan you use—without fail—morning and night . . . e.g., Chanel's Body Lotion (No. 19)—a time-saving two-in-one that gives skin care plus fragrance. Fernando Sanchez' white cotton batiste nightgown. About \$78. At Bloomingdale's; Harold, Minneapolis, MN; Grace's, Nashville, TN; Frost Bros.; Eleanor Keeshan; Carol & Mary, Honolulu, HI. Hair, Christiaan; makeup, George Newell.

...ON THE MOVE!

FOUNDATIONS

(Continued) sparking a few quiet beauty revolutions. Changing attitudes. Reshaping the entire beauty industry. Shifting the emphasis and redirecting the approach. Science is becoming the focus; the emphasis is on research, on serious inquiry into product function. "The day when a beauty cream was thought of as a 'jar of hope' is gone," says Leonard Lauder, president of Estée Lauder. "Now a beauty cream must be a 'jar of fact'." . . . "We're going back to basics. Understanding how treatment works on skin, then formulating from that base," explains Elizabeth Arden's president Joseph Ronchetti. Cosmetics are coming of age.

Getting the treatment

"Women increasingly realize that true beauty depends on the foundation on which it is built," says Paul P. Woolard, president, Revlon U.S.A. "Not the foundation in terms of makeup, but the foundation in terms of the condition of a woman's skin." Why are women beginning to focus on skin? Reasons range from the trend toward sheerer, more revealing makeup to less tangible factors, such as the American woman's growing feeling for quality, her greater understanding of the importance of health, of her own responsibility to stave off personal illness with a little common sense and preventive care. She doesn't want to be a victim—even of something so simple as poor skin. The move toward serious treatment is part of the whole fitness trend.

"It's not just putting on clothes that makes a sagging body look better. It's starting with the body. Exercising the body. Keeping it in really good condition and then wearing clothes that work with your body shape," notes designer Calvin Klein. More women are getting into regular skin-care regimes: cleansing, toning, moisturizing . . . every day. Having a facial about once a month, for professionally (Continued on page 309)

BLUSHERS

EVERYTHING STARTS WITH A NEW EMPHASIS ON
CARE AND TREATMENT. PART OF THAT TREND:
MAKEUP-PLUS—IT GOES A LONG WAY BEYOND COLOR

There's a new attitude toward skin, hair, the body . . . a new willingness to work at getting—and staying—in the best possible shape. . . . The way you see that concern reflected in makeup now: products that go beyond "color." The foundations and blushers swatched on this page are perfect examples: they all do something—moisturize or control oil, act as sunscreens, pollution barriers. More of the difference: the new focus on skin-care treatment systems. One of them—new from Charles of the Ritz—Prescribed Skin Care includes what they call primers, performers, perfectors. Which means: everything you need to cleanse, balance, nourish . . . to care for your skin. Hair, Christiaan. Earrings, Capri Jewelry.

● Details of the makeup colors swatched here, next to last pages.

...ON THE MOVE!

Arthur Elgort







FOR A BUSY LIFE—NOTHING WORKS BETTER THAN A SUIT. NO COPING WITH PIECES, NO PULLING THINGS TOGETHER. WITH ONE OF THESE SLIMMER, SLIGHTLY SHAPED, DEEP-COLORED NEW SUITS—YOU START OFF WITH A “LOOK”—POLISHED, DRESSED, DAY-INTO-NIGHT.

Count on Ralph Lauren for clean-lined, American clothes—adaptable clothes. Far left: His narrow navy wool serge suit (about \$470) goes out to dinner with a cream silk charmeuse blouse (\$154), to work with a cashmere pullover. Henri Bendel; Hudson's; Polo Shop by Ralph Lauren; Dallas; Magnin; Lina Lee, Beverly Hills. Center left: As comfortable as uncontrived as a sweater—Gloria Sachs' navy/black suit of nubby hand-loomed wool (about \$500) with a silk jacquard blouse (\$130), a special-events gold muffler. Lord & Taylor; Kaufmann's; Lillie Rubin-South & West; Higbee's; Jacobson's; Younkers. Near left: Foolproof, to fall into anytime—this un-trendy but unmistakably new take on classic grey Shetland (about \$230), white silk blouse (about \$70). Attitudes by Jeddrian; Flat's-Albany/Syracuse, NY; Le Printemps; Hackensack, NJ; Symma; West Orange, NJ; Byck's; Louisville, KY; Marshall Field; Bullocks; Wilshire; Wilshire Blvd. Earrings and belt: Elsa Peretti of Tiffany; Hair: Garren at The Plaza; make-up: Alberto Fava. Accessories and additional stores: next to last pages.

...ON THE MOVE!



BEAUTY COLLECTIONS 79 THE DIFFERENCE IS CARE

(Continued from page 304) thorough cleansing and skin advice. A woman takes care of her skin now, the way she takes care of her teeth.

Jean Caste, president of Cosmair Incorporated, the U.S. licensee for Lancôme (whose U.S. treatment sales have grown by 50 percent each year since 1972), credits America's interest in treatment with . . . "the growing consciousness of improving one's appearance." Treatment can be a soothing ritual in this frequently frantic, demanding world. Even those caught up in the work ethic like the discipline a good skin regime requires. So treatment grows.

The treatment area is becoming one of the largest product categories in the cosmetics business. Since 1970, retail sales have more than doubled to well over a billion dollars. Projections point to even more accelerated growth. Trends like those shown in the facial and treatment departments of Elizabeth Arden's salons are not unusual. Up 19 percent in 1977 and 30 percent in 1978, sales may be up by more than 40 percent by the end of 1979. Georgette Klinger (who herself gave forty facials a week when she started in business in 1939) now has four salons across the country (three new ones in the works), which give a total of forty-five hundred treatments a week. While a growing number of men are discovering facials, the majority of Miss Klinger's clients are career women, young mothers, acne-troubled teens. Many women come on their lunch hours and find the facial massage, steaming, deep cleaning, and mask (finished with a sprinkling of rosewater) a welcome interlude of relaxation and luxury. (Continued on page 383)

EYE COLORS

LIP COLORS

**SUBTLE DOES IT, AND SOFT—NOW,
MAKEUP IN A NEW RANGE OF NEUTRALS: GREENS,
GREYS, BEIGES—A NATURAL LOOK
THAT LETS THE WOMAN COME THROUGH**

Part of the makeup difference now: color is taking off in two directions. One of the things you'll see—a new range of marvelous neutrals. Colors that make a softer, subtler statement. The kinds of colors swatched on this page: greens—the newest neutral—from loden to smokey; greys that go from pearl to charcoal and cross the line from grey to green; beiges deepening from pales to coppery browns. The other direction—the berries and mauves on the next page. The choice is yours! The makeup at left is from The Charlie Deep, Dark and Dynamite Collection by Revlon. The smokey-eye look is Extra Extra Wear Eyecolor in Earth Kohl; on the mouth, Extra Sheer Henna Lipstick with Brown Red Lipgloss. The nail color is Charlie Russet. More color independence: Maximillian's blue-dyed squirrel coat and aqua-dyed mink scarf; Anne Klein's fuchsia sweater. Ring, chain, bracelets by Elsa Peretti of Tiffany. Watch, Tiffany Hair. Garren at The Plaza; makeup, Alberto Fava. Details, next to last pages

• Details of the makeup colors swatched here, next to last pages

...ON THE MOVE!

Arthur Elgort



EYE COLORS

If you're living an on-the-move life, one of the reasons the clothes on these pages are so appealing: the ease with which you can pull a look together. Whether a suit is the base for dressing, a knitted dress and matching 3/4 cardigan, or the kinds of movable pieces, opposite, you always have what you need—a total look, and one that's finished, attractive, very appealing

The same thing is true when you get to makeup. What you want, in essence, is to pull a look together with the same kind of ease and attractive finish . . . and to do it with colors for eyes, lips, cheeks that work as well with each other as with the clothes you're wearing. This season's newest, surest way: with the colors swatched, at right—shades that range from mauve to deep berry. The colors we call foolproof because of the easy way they "perform." Any color you go with (the ones here are for eyes and lips, blushers are six pages back), naturally goes with any—all!—of the others. You don't have to think about it—you don't waste time, you don't waste energy. You know you have a look that's pulled-together . . . ready to move! Some of the best examples—the foolproof colors, far left, from Orlane's new Les Nuances D'Aubergine (Shades of Purple) collection: Rouge Carat Lipstick lined with Plumberry Lip Liner, Mauve Mist Powder Blush

● Details of the makeup colors swatched here, last pages

FOOLPROOF: THIS SEASON'S NEW MAUVE-TO-BERRY MAKEUP COLORS. REAL COLOR WITH A DIFFERENCE—IT'S EASY TO WORK WITH... EASY TO LIVE WITH!

Foolproof dressing, left. The base—indoors and out—a look that's pulled-together, pieces that move around. In a year of remarkable leathers—the best!— Mario Valentino's jacket, far left. Pearlized grey leather outside, deep-grey lapin fur in About \$1,330. Matching leather pants. About \$634. Mario Valentino Boutique, NYC; Nan Duskin; The Twenty-Four Collection, Miami; Linda Dresner; Troy, MI. . . . All the finish of a suit, near left, in this hand-knit navy cardigan (acrylic/wool, about \$130); slim grey wool skirt (about \$104), fuchsia cashmere sweater (about \$130). By Donna Karan and Louis Dell'Olio for Anne Klein & Co. Saks Fifth Avenue, NYC; John Wanamaker. Hudson's; Marshall Field; Lou Lattimore; I. Magnin. Hair, Christian; makeup, George Newell. Accessories, additional stores, next to last pages.

...ON THE MOVE!





Hair that looks and feels great: new color/care

By Jane Ogle

Looking great! Feeling great! This is what really counts—for hair as well as everything else. And just how great your hair looks and feels has a lot to do with coloring and conditioning. You want the lift that good coloring gives—very subtle, very natural. And you want the shine that good conditioning gives—so your hair is full of lights, like a child's. The one thing you do *not* want is a lot of upkeep. Nobody has time for that anymore. Which is why the new color-care combinations can make such a difference in your life.

These combos not only do more for the hair, they do it faster. The colors and conditioners are formulated to work together—at the same time, out of the same bottle. The conditioners prime the hair so that it takes color smoothly. The colors give the hair more thickness, more body—because they can penetrate the hair shaft and swell it. And all this is true whether the mix is applied to the hair or washed *through*, done at a salon or at home.

A perfect example of what we are talking about is CreScendo, a new kind of color-and-care technique that L'Oréal brought out a few months ago. The conditioning action is "selective"—if the ends of your hair are damaged and porous, they get much more conditioning than the newer growth close to the roots. The coloring is constant—no fading, no turning brassy from one application to the next. And, (Continued on page 381)

EYE COLORS

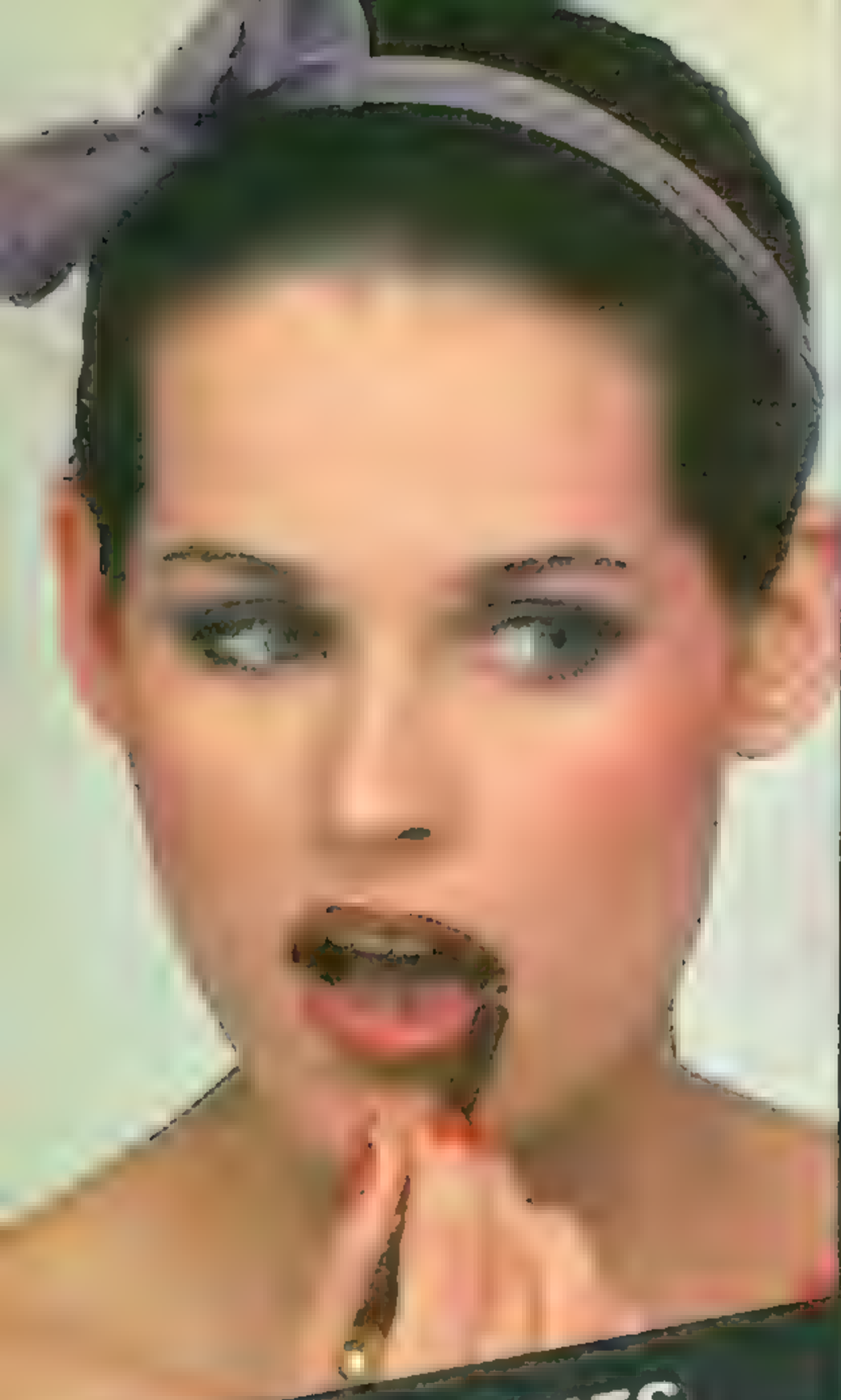
LIP COLORS

**NEW COLOR OPTIONS: FOR HAIR, SUBTLE,
NATURAL-LOOKING; FOR EVENING MAKEUP—
SHIMMERED, HEIGHTENED**

Women are thinking more about the new options of hair coloring: gentle lightening, easy-to-maintain blinding and highlighting, far left. (For more hair-color news, see *Hair Now*.) . . . For evening, the glamour of heightened makeup colors, shimmered and iridescent . . . the difference gold makes over beiges, mauves, over everything—the kinds of colors you see swatched above. For evening impact, near left—"Khol" Black pencil liner, Purple Iridescence and Golden Bronze eye shadows, Sienna blush, Sharp Brown lipstick . . . all, Christian Dior's new Choc Clair Collection. Far left: Baume & Mercier watch, Tiffany. Gold bracelet: Jewelry by Bulgari-Danaos Ltd. Les Bernard wood bracelet. Photographed at and hair by Garren at The Plaza. Makeup, Alberto Fava.

● Details of the makeup colors swatched here, next to last pages.

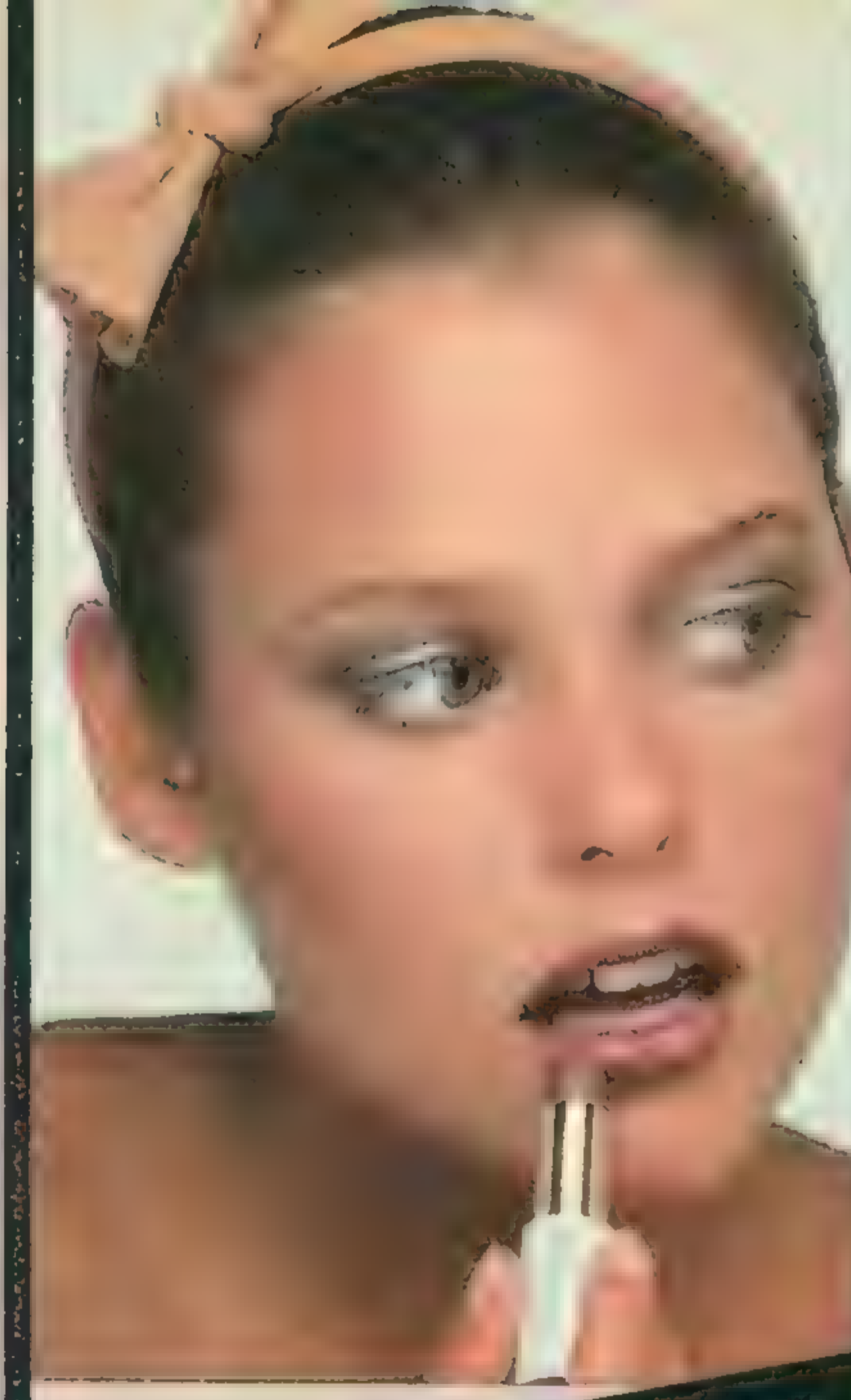
...ON THE MOVE!



PLUM BERRIES



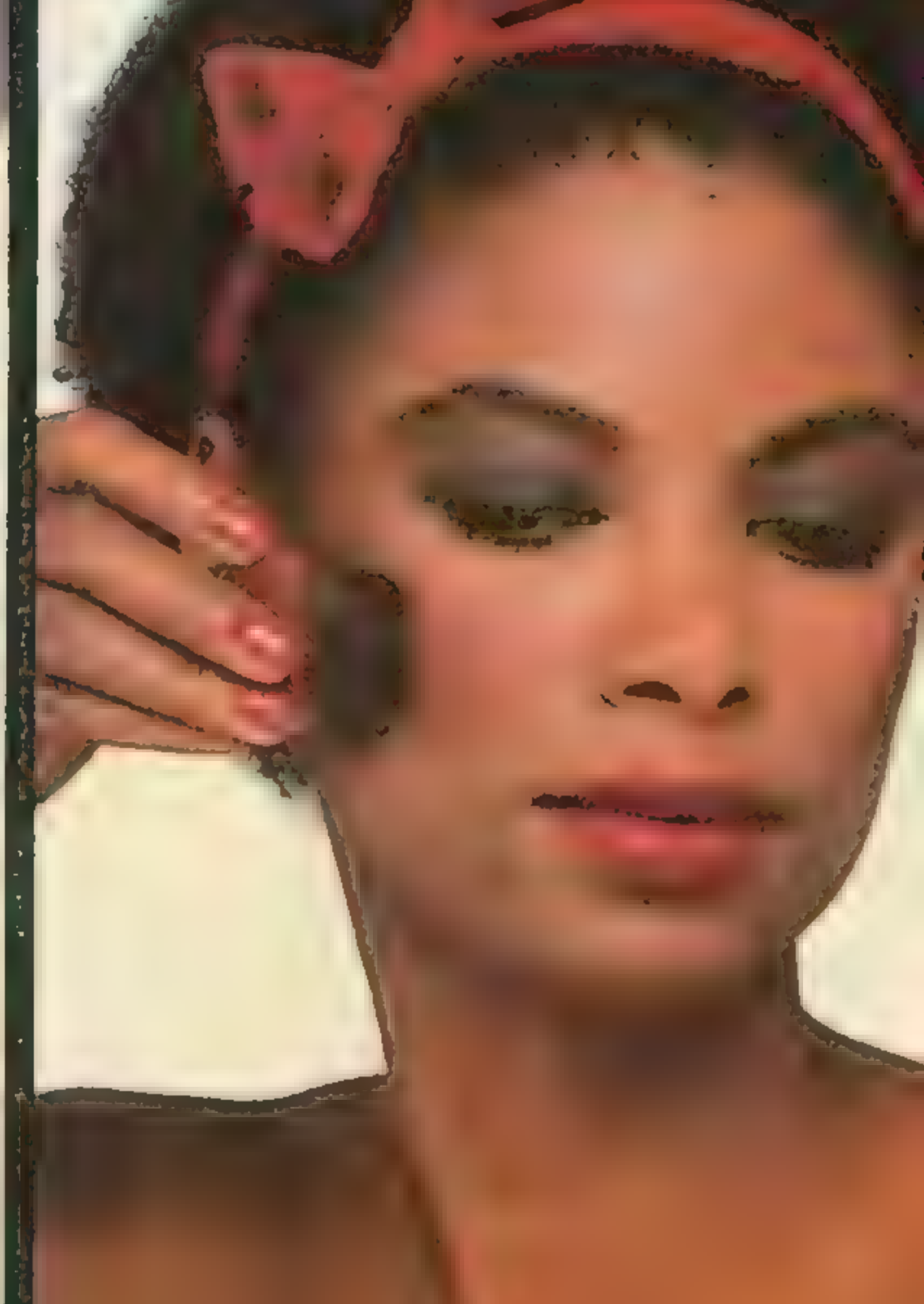
INDIGO-REDS



HONEY'D NEUTRALS



ROSY AMBERS



This year, the difference in makeup is in colors that are stronger, deeper, clearer. Here, from six of the top cosmetics houses, we've selected the best fall shades: blushers and lip tints . . . nail colors . . . and eye shadows (watch for a new loden green—the newest neutral!). Hand in hand with these, a new emphasis on application (with color this defined, careful blending is the key). But color isn't the whole story. Because everyone's "beauty time" is limited, we've gone a step further . . . pinpointing the "must-haves" . . . including products with treatment built in—a real time-saver! . . . and choosing what works with this year's fashion and what works, period—blends the smoothest glides on the quickest. On these four pages, the best . . .

THE WAY color

WORKS NOW

● Pictured here, from left: Plum Berries from Estée Lauder. A new mood of color-building that goes from mulberry to cranberry to deepest blackberry. The item-not-to-be-without: The Wineberry Perfect-Line Lip Pencil, a wonderful color to own, it blends especially nicely. From Estée Lauder's Grand Café Colors Collection: Swiss Performing Extract, Vanilla Mist Polished Performance Liquid Makeup, Silver Fox/Champagne Plum Automatic Creme Eyeshadows, Sparkling Mulberry Tender Blusher, Perfect-Line Lip Pencil in Wineberry, Fresh Air Lip Polisher in Blackberry Polish, Cranberry Cassis Lustrous Nail Lacquer.

● Indigo-Reds from Elizabeth Arden. Spirited, sophisticated color that stands for maximum impact . . . and one of the best new eye-shadow combinations: Mood Indigo/Mood Mist Great Color Silky Shadows . . . the colors are so close that blending is foolproof. From Elizabeth Arden's Birth of the Blue Reds Collection: Visible Difference Refining Moisture Creme Complex, Café Beige Believable Color, Mood Indigo/Mood Mist Eye Colors, TorchSong Great Color Powder Blush, Red Jazz Red Great Color Very Moist Lipstick, Supper Club Shine Great Color Lip Gloss, Red Jazz Red Great Color Salon Formula Nail Lacquer.

● Honey'd Neutrals from Christian Dior. The clean, flattering pales, the soft taupes that go with everything. The must-have: A translucent-beige lip color that works with everything—Futur Beige Lipstick. From Christian Dior's Choc Clair Automne Collection: Crème de Plein Air Sport Day Crème in Pale, Elephant Grey/Gilded Auburn Eye Pencils, Sultry Mauve Soft Colouring Crème, Chocolate Lip Pencil, Futur Beige Lipstick and matching Nail Enamel.

● Rosy Ambers from Calvin Klein. The rose palette—not blued or browned but gleamed with a warm underglow. To own: the most beautiful blush color we've seen—his Red Amber Powdered Blush. And, the most long-lasting way to wear it—smooth it on in cream form, then overdust with the powder. From Calvin Klein's Amber Face Colors: Light Tint Moisturizing Day Cream, Burnt Amber/Amber Smoke Powdered Eye Shadows; Blush, Lip Color, Gloss and Nail Enamel, all in Red Amber.

● Glazed Coppers from Charles of the Ritz. The real autumn colors—russets, loden, and pine. The newest, most attractive way to wear mascara is to wear a color that picks up on your shadow color. Perfect with the neutral green we've been talking about—Fresh Pine Instant Lashbuilder, a deep blackened green. From Charles of the Ritz You've Come Into Your Own colors: Optimum Balance Moisturizer, Revenescence Moisture Reservoir Liquid Makeup in Sand Beige, Revenescence Pressed Powder Eyeshadow in Real, Live Loden, Your Own Blush Blushing Pommade, Liqui-frost Lipstick in Your Own Garnet, Currently Currant Protective Nail Color.

● Gilded Reds from Revlon Ultima II. Soft, sheer slides of color, sparked with iridescence. The stand-out: the Gold Standard Silky Creme-On Lipshine, instant A.M. to P.M. "glamorizer." From Revlon's Ultima II Casino Colors: CHR moisturizer, Tuscan Beige Ultima II foundation, Showdown Brown/Winning Umber Velvety Creme-On Eyeshadow, Creamy Powder Winning Blush, Winning Rouge Super Luscious Lipstick, Gold Standard Silky Creme-On Lipshine, Winning Rouge Resilience Nail Enamel. Makeup by Joey Mills. Manicures by Raisa of the Clive Summers Salon.

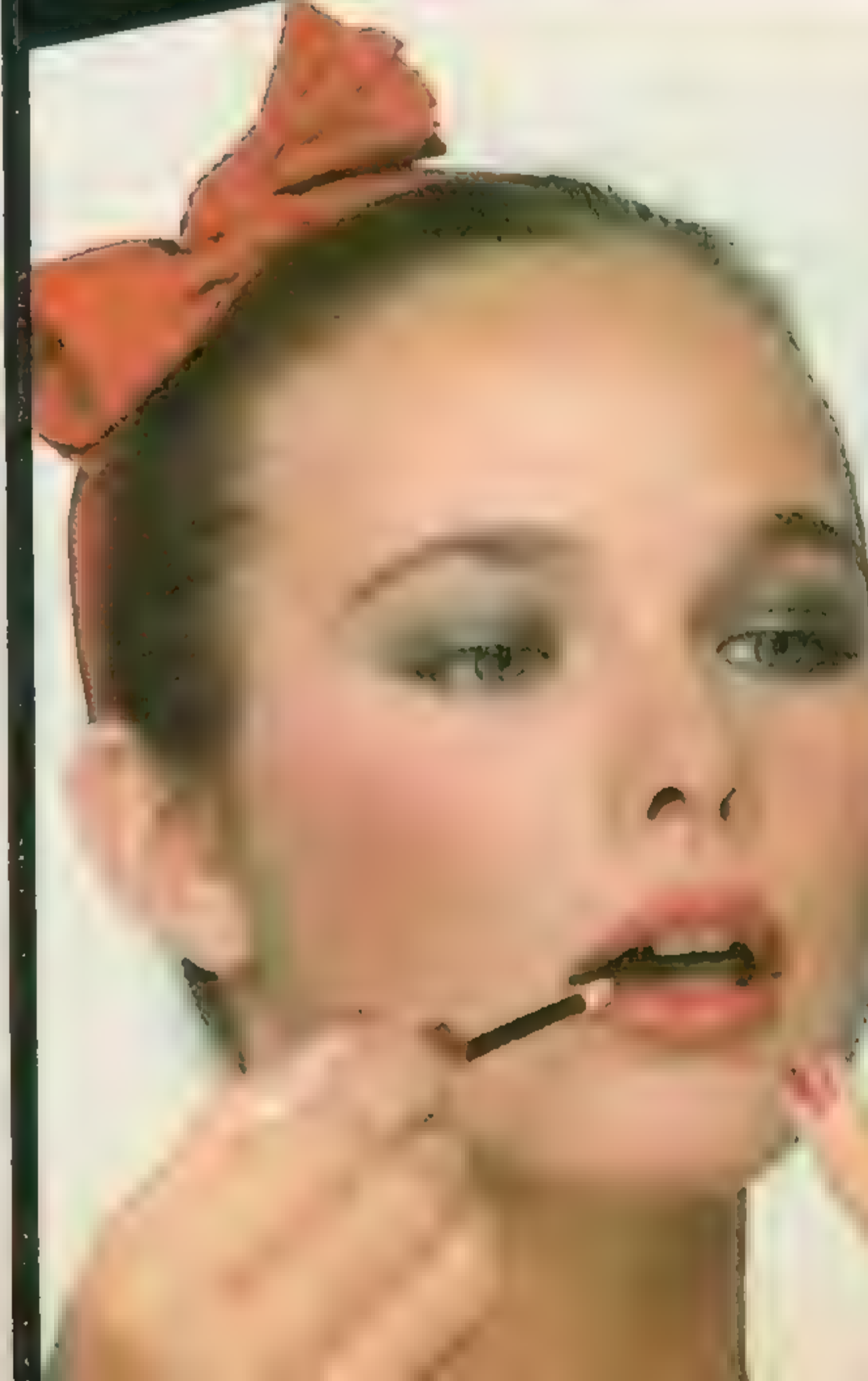
BEAUTY... ON THE MOVE!



GLAZED COPPERS



GILDED REDS





Patrick Demarchelier

Great after hours: Frances Denney's Golden Face Accent for all over glow

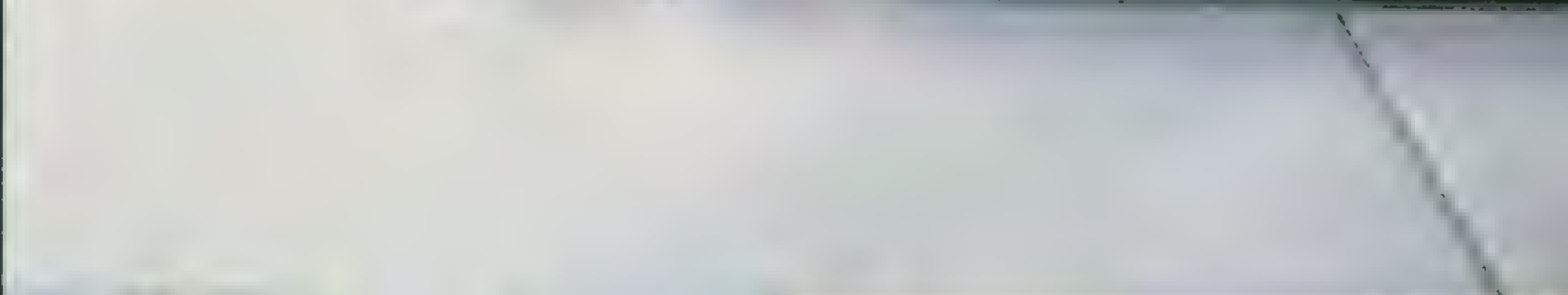


● A good working idea...no-color nail color.... The newest way – with Chanel's Multi-Base/Ridge Filling Base Coat. It not only "fills in" nail irregularities, it protects nails, adds a healthy-looking matte finish. And if you want color – it stays fresher longer with this as a base....Below: What a lot of women have been waiting for – creamy, shiny lip color that lasts; Max Factor's new Colorfast Long Lasting Lipstick. Available in November.

If you're like most active women, you're after quality: the best, the newest, the easiest – but you don't necessarily have the time to find it. Here, we've done the scouting for you – the new products and.....

THE BEST WORKING

tips



● A trio of the creamiest eye pencils for easy-to-control color.... Left: The difference – pencils that are soft, blendable; the kind that won't pull sensitive eye tissue. And the colors! From left: Merle Norman's Night Fuchsia Eye Pencil, Orlane's Mauve Kohl Pencil, Germaine Monteil's Rum Raisin Color Accent Eye Pencil.

Ishimuro

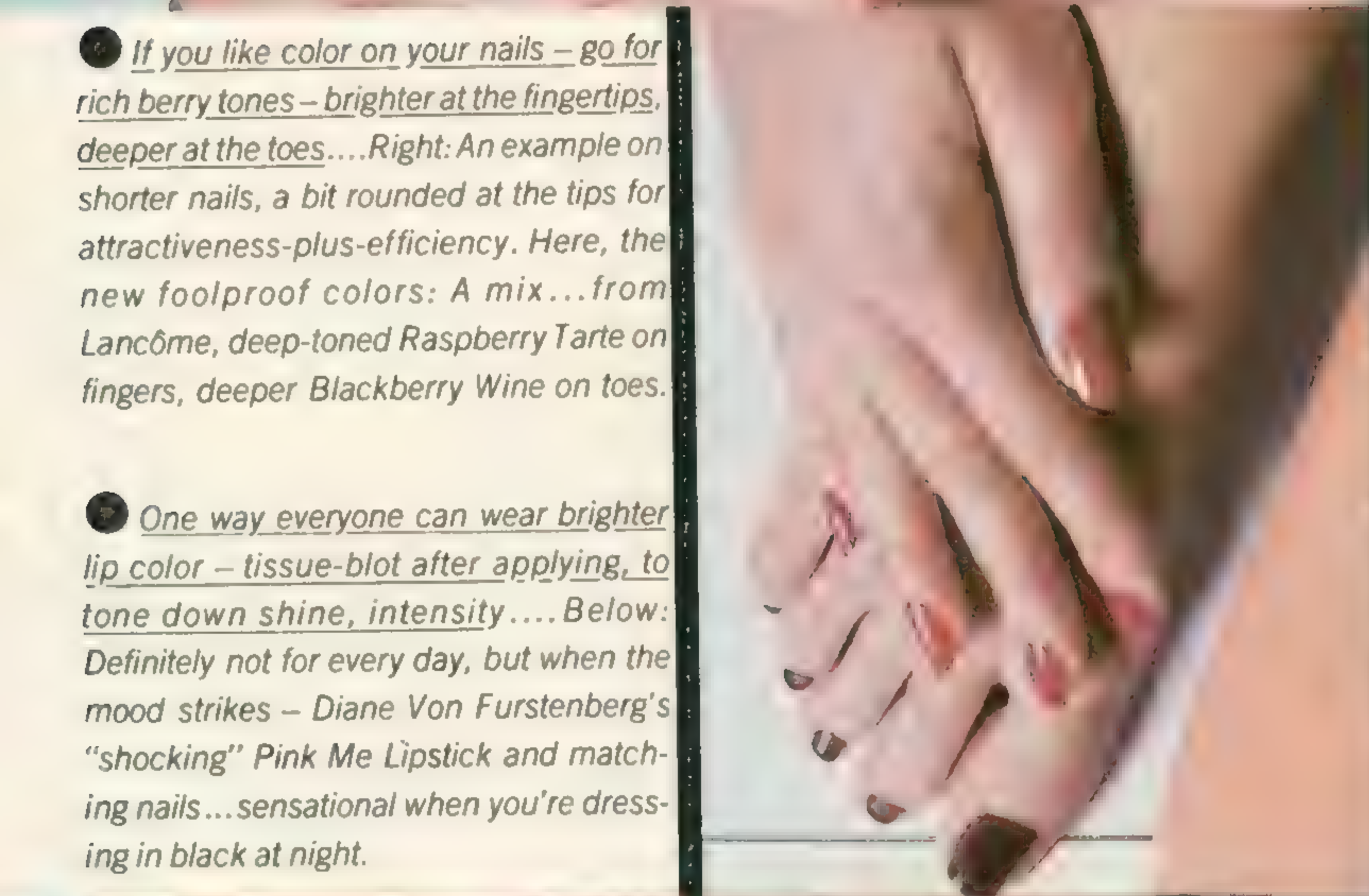
● To go from office to evening...a shimmer of gold shadow dusted across the eyelid....Left: Especially nice over mauves, violets, or wear it alone. Honey/Green Shimmer Two Tone Ultra Frost Eye Shadow by Maybelline. For nails: nearly transparent polish, flecked with subtle gold shine – it goes on over everything! Florentine Goldfrost 14KT Nail Color by Maybelline.

● With the new eye-shadow colors, try a soft-smudged eye liner – in navy! ...Below: One of our favorites, a new 2-in-1: Crayon Chanel/Smudge Eye Liner Pencil – a kohl/kajal pencil on one side, a slant-edged sponge tip on the other to softly smudge liner. In navy or black.



● If you like color on your nails – go for rich berry tones – brighter at the fingertips, deeper at the toes....Right: An example on shorter nails, a bit rounded at the tips for attractiveness-plus-efficiency. Here, the new foolproof colors: A mix...from Lancôme, deep-toned Raspberry Tarte on fingers, deeper Blackberry Wine on toes.

● One way everyone can wear brighter lip color – tissue-blot after applying, to tone down shine, intensity....Below: Definitely not for every day, but when the mood strikes – Diane Von Furstenberg's "shocking" Pink Me Lipstick and matching nails...sensational when you're dressing in black at night.



● Best time to use face or body moisturizer – right after a shower, when skin is still damp.... Right: Also good post-bathing, the newest conditioning creams geared toward specific body parts. Makes sense – some areas need special care. Worth a look at: Georgette Klinger's elbow cream (right), Payot's cream for the abdomen, Lancaster's bust lotion.

Big photo, left: Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Joey Mills. Fashion, accessory details, last pages. These pages Makeup, Joey Mills, manicures, Bessey of Mai Cosmetology



● With lip colors this definite, lip liner's a must...as is a mirrored compact (left). Two foolproof colors – Fuchsia lipstick, Fuchsia Glaze Moist Lip Color; Lip Toner, for "color-softening," plus a matching lip pencil for defining, sharpening the lip line. The Lip Tote, from Merle Norman.

● This terrific little blue (yes, blue!) lipgloss – all you need to update last year's lip colors....Fact is, no one simply discards their favorite makeup colors. They adapt. This year, when a rich, blue-red is right on target – a real blue lipgloss (below) from Barone, New York City to wear over/under last year's colors.



● Any product that comes with its own mirror is a boon – it means less to carry.... Left: And this – the shiniest gloss from Stendhal of Paris – is lighter than a lipstick, has more color than a gloss; it could be just what you're looking for. Available in Bright Red, Fuchsia Red, Copper Red.



● A complete eye-makeup-in-one – to line, shadow, contour, highlight....And to redo eye makeup from A.M. to P.M. in five minutes flat – Evermond's Temperella II pencils, right, with kohl liner at one end, iridescence at the other (use it over shadow for shine).

**BEAUTY
...ON THE
MOVE!**





For women on the move, tips on how to put more time into your days...

By Amanda Lovell

Opposite, far left: For its go-anywhere good looks, for the easy way it slides over everything you own—Yves Saint Laurent's cotton poplin raincoat, lined in raccoon, piped in leather. About \$2,795. Nan Duskin; Saks-Jandel; L.S. Ayres; Neiman-Marcus; I. Magnin; Holt Renfrew of Canada. . . .

Opposite center: The classic natural Canadian raccoon, updated with a cleaner, narrower line. About \$7,500. From Grosvenor, Canada. Kramer's, New Haven, CT; Roberts-Neustadter, Boston; Bonwit Teller, Chicago; Alaskan Fur Company, Kansas City, MO; Lazare's Furs, Windsor, Ontario; Shillington Furs, Edmonton, Alberta. . . .

Opposite, near left: Calvin Klein lines a waterproof nylon parka with mink! Terrific for "hacking" around in the country . . . and the city, too. About \$6,500. For Alixandre in Lunarine Emba natural dark-brown mink. Bonwit Teller, Chicago. Hair, Garren at The Plaza; makeup, Alberto Fava. Fashion details and additional stores, next to last pages.

Accept the fact that you cannot do it *all* by yourself. The important thing is not to feel guilty when you . . .

- Use a travel agent to get a ticket, reservations, and your vaccination certificate in order.

- Use a service like AAA or, in New York and New Jersey, Services Unlimited, to pick up license plates, renew registrations.

- Use an all-purpose errand service for anything you can think of. Renta Yenta—the franchise extends to thirty-three cities but the flavor is pure L.A.—will cater your parties, do your shopping, wake you up with a ninety-one-piece marching band, get your gas tank filled, or, alternatively, rent you an elephant, a camel, or a ricksha. Anything as long as "it's legal and it's kind," says president Lila Greene.

- Use a taxi service you've opened a charge account with to deliver packages, children to the dentist—everything!

- Hire an out-of-work friend to do your Christmas shopping, find you an apartment.

- Use a restaurant's or caterer's take-out service to feed family, friends.

- Live better through microwaves, food processors, and Crock-Pots.

- Find a hairdresser, an exercise teacher, a masseuse who'll make house or office calls.

- Get an answering machine so you won't have to answer the phone when you're busy.

- Deal with a cleaner who has pick-up and delivery service, and valet service that, for additional charge, will put up a hem or sew on a button.

- Recognize that you don't have to be superwoman—supermom, superwife, superworker. Start to delegate responsibility for some household chores to your husband, children. You don't have to feel guilty about asking your children for appropriate help. As Helen A. De Rosis, M.D., suggests in her book *Women and Anxiety* (to be published by Delacorte Press, New York, this month): "Make your children *feel needed*, because they really are when your time is limited. Even if they grumble, they usually feel good about your being dependent upon their help."

- Keep a pad and pencil handy in the kitchen, or tack a piece of paper to the door of the supply cupboard so you can keep a running list of what you need. Takes less time than trying to reconstruct what you need once a week from scratch.

- When you move into a new area, introduce yourself to the local merchants; you'll get better service.

More tips on coping with home and career, finding time, on page 124.

GREAT INVESTMENT: A COLD-WEATHER COAT. ONE THAT'S RUGGED BUT ATTRACTIVE, WARM BUT UN-BULKY. AND IF YOU CAN'T THROW IT OVER JEANS—FORGET IT!

PUT YOUR MONEY ON—AND IN—THE KINDS OF BAGS THAT HOLD EVERYTHING YOU NEED, KEEP IT ALL ORGANIZED, ACCESSIBLE—DO IT WITH STYLE!



What counts most in a bag: quality! The best bag to buy: the best you can afford. It's a long-term investment, so choose one that's not too trendy. This season, the updated classics are constructed softly . . . not hard-edged. And it's a sign of the times: there's a wide choice of attractive carryalls. Bags to hold not only keys, money, makeup; but papers, books, folders—everything you need to get through a busy day. Bags to carry alone or in combination. Some of the options: a shoulderbag roomy enough to hold it all . . . a small attaché case for books and papers plus a small shoulderbag for personals . . . a tote that holds all your working materials and a companion clutch you can lift out and take to lunch. The best color choices: go-with-everything neutrals—black, brown, camel, wine. Here, some of the winners: 1. Hermès' wine calf shoulderbag (\$645). 2. From Gucci, a roomy brown reverse calf shoulderbag (\$315). In wine polished calf from Les Must de Cartier, 3, a tote (about \$390) and, 4, a companion brass-cornered clutch (\$220). 5. Chestnut saffian leather portfolio, Hunting World (\$175). 6. Soft butterscotch leather shoulderbag, Mark Cross (\$250). 7. Hermès' wine calf attaché case (\$695). 8. Hunting World's butterscotch shoulderbag (\$215). All prices approximate. Stores, see next to last pages.



NOW YOUR CLOTHES REALLY HAVE TO WORK, FUNCTION AT DIFFERENT LEVELS, MOVE AROUND. THE WAY YOU DO! AND WE'RE NOT TALKING SPORTS GEAR. OR TRENDY "FASHION STATEMENTS." WE MEAN REAL CLOTHES—APPROPRIATE, ATTRACTIVE—THAT MAKE YOU LOOK AND FEEL GREAT. THAT HELP YOU PRESENT YOURSELF AS YOU WANT TO BE SEEN

• If you're "in shape," this could be your uniform: Adrienne Vittadini's oatmeal knit turtleneck dress, above (about \$70), and matching 3/4 cardigan (about \$60). Saks Fifth Avenue, Saks-Jandel; Harzfeld's, I Magnin. A fur coat doesn't have to be "stuffy." It can have the dash, the free tent-y shape of this natural skunk 3/4 coat, near right, by Perry Ellis for Alixandre (about \$2,200). Henri Bendel; Nan Duskin, Claire Pearone, Suzette International, Santa Fe, NM. From Calvin Klein, far right, an uncluttered creamy wool crepe blouse (about \$140) and caramel leather pull-on skirt patterned in nailheads (about \$500). As "dressed" as many women want to be before dark or after! Lord & Taylor; Hudson's; Marshall Field, Balliet's, Bullock's. Indispensable: a wool gabardine trenchcoat, opposite, near right, with a removable wool liner. About \$440. Bill Kaiserman/Rafael Martha, Louis for Women, Boston, The Clothes Horse, Coral Gables, FL, Balliet's, Amen Wardy, Newport Beach, CA. Halston's alternative to a strict suit, opposite, far right: A small, shaped, deep-green leather jacket that slides around your wardrobe (about \$460). Looks newestest over black—his slim skirt (wool/alpaca, about \$200), cashmere/silk sweater (about \$180). From Halston Sportswear. L.S. Ayres; Marshall Field, Balliet's, Bullock's, Pasadena, Giorgio, Beverly Hills, and all Halston Boutiques. Bracelet and belt, Elsa Peretti of Tiffany. Baume & Mercier watch, Tiffany. Hair, Garren at The Plaza, Christiaan Makeup, Alberto Fava; George Newell. Accessories, next to last pages.

Beauty Note You want lipstick to give you "care," too! Helena Rubinstein's Skin Life Florentine Pink, opposite, near right, has GAM, a natural bio complex that moisturizes









1. Cartier's carnelian-and-yellow-gold beads, \$300. 2. 18k-gold link choker, \$1,800. Jewelry by Bulgari-Danaos Ltd. 3. Lapis "bean" choker—Elsa Peretti of Tiffany, \$295. 4. Angela Cummings' jasper knot pendant on a black cord. Tiffany, \$315. 5. Double-length gold chain set with lapis lazuli cabochons and pavé diamonds. Van Cleef & Arpels, \$2,100. 6. Twisted hoop earrings in 18k gold. Van Cleef & Arpels, \$875. 7,8,9. Jasper knot earrings, \$425. Hematite leaf pendant, \$295. Positive/negative dotted earring—onyx/gold, gold/onyx, \$640. All, Angela Cummings of Tiffany. 10. Van Cleef & Arpels' 18k-gold bar pin with a coral stone, pavé diamonds—\$675. 11. Classic diamond earstuds—Elsa Peretti of Tiffany, \$750. 12. Diamond-centered button earrings in 18k yellow gold, \$1,550. Jewelry by Bulgari-Danaos Ltd. 13. Corum's 18k-gold watch with a sapphire crown, \$1,090. Tiffany



14. For the watch you already own: an 18k-gold deployant buckle on a wine satin strap. Les Must de Cartier, \$400. 15. Van Cleef & Arpels' 18k-gold oval bangle, \$750. 16. Square gold cuff links set with diamonds. Elsa Peretti of Tiffany, \$470. 17. Santos penmanship—brushed steel capped with a three-color gold ring. Les Must de Cartier, \$125. 18. Bracelet of lapis and agate circles linked with 18k gold, \$2,000. Jewelry by Bulgari-Danaos Ltd. All prices approximate. For the whole story on jewelry—who's buying, what's selling—see *Fashion Now*, earlier in this issue.

NEW JEWELRY PHENOMENON: WOMEN ARE NOW BUYING "REAL" JEWELRY FOR THEMSELVES

**HERE, THE BEST SELLERS, ALL UNDER \$2200—ALL THE TIME
ORNAMENTATION WITH A NEW SENSE OF DESIGN**

NUMBER-ONE PRIORITY IN ANY ACTIVE LIFE: A COAT YOU CAN LIVE WITH—DRESS WITH—EVERY DAY

Best all-around casual coat—at the best price, far left: Christian Aujard's straight, narrow reeler in wool heringbone tweed. Here, over narrow-legged wool tweed pants. Coat, about \$400. At Barney's, NYC. . . . If you're always looking for something a little bit different: Maximilian's knockout blue-dyed squirrel, center. Racy, small-fitting—it's the kind of coat that goes day and night . . . and the kind of investment that pays off again and again! At Maximilian, New York. About \$3,500. . . . For the woman who dresses clean and classic—the coat that does it best, near left: Calvin Klein's beaver-collared covert cloth. With the matching pants shown here, or its own matching skirt, you have a whole look start to finish. With both, you have a whole day wardrobe. Coat, about \$900. At Altman's; Montaldo's; L.S. Ayres; Balliet's. Hair, Garren at The Plaza; makeup, Alberto Fava. Fashion details and accessories, next to last pages.



...ON THE MOVE!



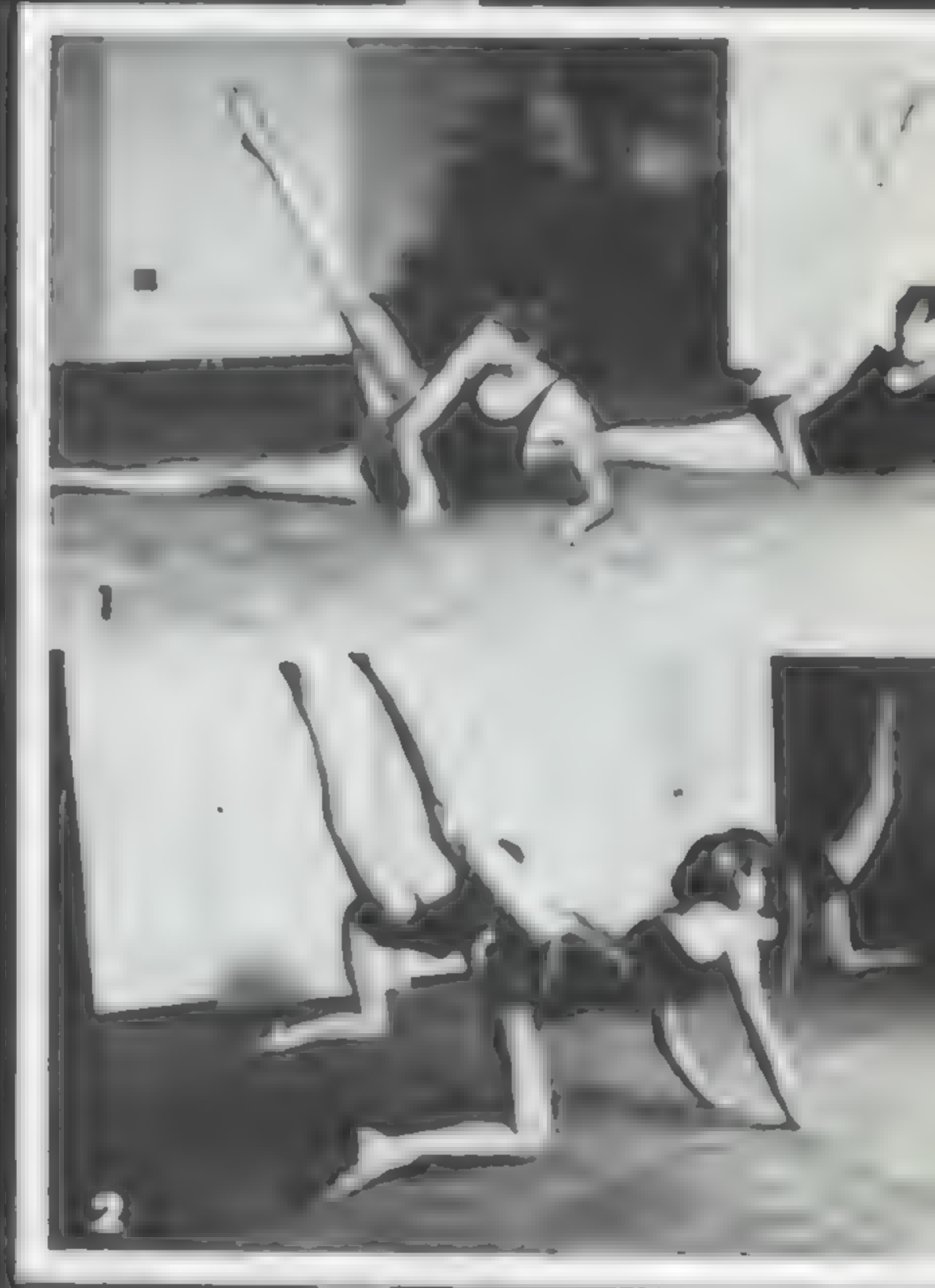
Weekend basics, city or country, left: a wonderful sweater—Calvin Klein's crewneck in a creamy heavy cashmere—and narrow jeans-skirt in soft cotton velveteen . . . clean, classic, with a racier edge. Sweater, about \$270; skirt, about \$52. Lord & Taylor; Nan Duskin; May D&F; Bullock's; Nordstrom. . . . When you're in and out of stores, in and out of a car, inset left—Perry Ellis' 3/4 hand-knit sweater coat. The most appealing texture/color combination and the most versatile length—it goes over skirts, pants, anything in the same relaxed mood. Here, his tweedy turtleneck, pleated trousers. Coat, about \$280; sweater, about \$96; pants, about \$120. Bergdorf Goodman; Marshall Field. . . . When you want to be in a sweater-and-pants and you want more of "a look," inset below: Halston's brown "karakul" knit pullover with a new smaller fit, prettier sleeve, belted over his soft brown leather pants. From Halston Sportswear. Sweater, about \$120; pants, about \$430. All Halston Boutiques; Byck's, Louisville, KY; Marshall Field; Balliet's; May D&F. . . . For a certain kind of casual, nothing beats jeans and a great-looking sweater, right: Blassport's small, waist-cropped crewneck in white angora—and it's a sweater that works just as easily with a skirt, under a suit. About \$240. Saks Fifth Avenue, NYC; John Wanamaker; John Baldwin; Rich's; May D&F.



...ON THE MOVE!

FOR SATURDAYS, ANY DAY WHEN YOUR TIME'S YOUR OWN, A DIFFERENT WAY OF DRESSING. EASIER. MORE CASUAL. A JACKET AND PANTS. JEANS AND A SWEATER. HOWEVER YOU DO IT, THERE'S STILL A PULLING TOGETHER, A CERTAIN SENSE OF STYLE

Beauty Note: One of the best "Saturday accessories" is fragrance which can have a different kind of impact worn with jeans-and-a-sweater. A good example: Ciara—it adds new finish to casual hacking-around clothes. Hair, Christiaan; Garren at The Plaza. Makeup, George Newell; Alberto Fa-va. Accessory information, both pages, next to last pages.



EXERCISE

"Women are very hungry for expert help in developing real stamina and strength through intensive weight-training," says Michael O'Shea, director of the Sports Training Institute in New York. And the Institute is just the place to get it—you put yourself in the hands of a professional athletic trainer for an exhilarating one-hour workout three days a week. Along with some of the country's top tennis players including Billie Jean King, Chris Evert Lloyd, and many Olympic athletes . . . and somewhat less athletic clients such as actress Maude Adams, being put through her stamina-plus-strength paces here by Mike. Some pointers from him:

- Building stamina and strength can be done simultaneously with a varied sequence of weight-training exercises performed at aerobic intensity.
- Almost all women need upper-body strengthening, mainly because they just did "girl stuff" in the school gym—when they could get to use it.
- Strengthening exercises do not give a woman bulky muscles—just a wonderfully trim figure.
- Weight-training—working against resistance—is a big time-saver. A dozen repeats against resistance can equal two or three hundred without.



Pro way to stamina



Maude does one of her 60-minute exercise rounds on these two pages: warm up of 15 minutes stretching plus 2 minutes on stationary bike to speed pulse up to aerobic target range; aerobic and strengthening activity for 30 minutes, covering 15 "stations" (pieces of equipment) chosen from 30 or 40; cool-down of 10 or 15 minutes stretching. Taking exercises in sequence: 1, 2, 3. Back-of-leg and lower-back stretches with Lidija, flexibility expert, alongside. 4. Maude pedals on Amerec Tunturi stationary bike for 2 minutes, just long enough to bring her pulse rate up to 140-160 beats a minute, the target range for her age (Mike keeps her pulse up there at 15 nonstop stations during the next 30 minutes). 5. The Nautilus hip-and-back machine works buttocks and hip muscles without stressing lower back. (Mike says women don't exercise their gluteus maximus enough unless they do a lot of fast walking, running, jumping, stair-climbing.) 6. Maude works outer thigh muscles by pushing outward on the Digger lateral leg machine. Reversing the action gives inner thigh muscles a similar workout (so does horseback riding). Both muscle areas are usually neglected. 7. Legups on the Universal hip flexer station are not really for the legs—they are a terrific stomach flattener. Opposite: The Nautilus pullover machine lets Maude work her upper body muscles through a full range of motion for greater strength—and flexibility. "Most tennis players use it," says Mike, "to restore upper body symmetry and give snap to the serve."

ROISE

STRENGTH FOR YOUR
ACTIVE LIFE: EXERCISE
THREE HOURS WEEKLY WITH
AN ATHLETIC TRAINER.
HERE, ACTRESS
MAUDE ADAMS COACHED
BY MICHAEL O'SHEA

Why

An interview with Norman Orentreich, M.D.

our skin acts as a buffer between you and the world around you. And it is therefore exposed to all kinds of environmental stresses all the time: the steam-heated air in your office, the wind slapping you in the face when you go outdoors, the sun shining down on you just about anywhere—in the city, at the beach, on the slopes.

Keep the air moist

Take the whole matter of dry air indoors. Although it is a year-round problem these days—what with the drying effect of air conditioning in summer—it is a far greater one during the winter months, from now until spring.

The reason for this is that cold air is dehydrated—its ability to hold water is markedly reduced. But when you warm it up, its water-holding capacity increases. As that cold dry air becomes warm dry air—which it does when you turn the radiator on—it acts like a super-sponge and begins sopping up as much moisture as it can. Where does the moisture come from? Your skin and hair, among other things.

From the point of view of helping your skin, you are better off in an unheated room than in a heated one. If you do need some heat, the thing to do is use as little as possible. And be sure to moisturize the warmer air in various ways: keep a humidifier going, so moist air is suffused throughout the room; leave pans of water near the radiator; put lots of plants around. And try to create a mini-environment that you can control—this is an important point that people often overlook. If it means closing the door of the room to slow loss of moisture, do that.

Stay out of the wind

Evaporation is increased by movement of air. And the drying effect of wind moving across your skin and pulling away moisture can often be enough to cause windburn unless you have a good moisturizer on. When the wind is severe and very cold, you should use a heavy occlusive moisturizer rather than a light one—to create a physical barrier that of-

fers as much protection as possible.

Avoid sun stress

Even a bad case of windburn, however uncomfortable, is only temporary. The condition corrects itself as soon as the skin has been properly lubricated. But the action of the sun's ultraviolet rays can be far more damaging. A sunburn does not merely cause surface discomfort. The harm it does can go a great deal deeper, producing molecular changes that can affect the collagen and even the genetic material of skin cells.

A mistake many people make is to assume that a moisturizer gives their skin all the protection it needs out of doors. The fact is that if you oil the surface of the skin—and, after all, the whole point of a good moisturizer is to do exactly that—it becomes more translucent, the way ground glass does if you rub oil, or water, over it: you can see through it much more easily. This "ground-glass" effect is very important in relation to sun stress. So that, helpful as a moisturizer may be in protecting against dryness, it will increase sun damage to the skin over a period of time—*unless* the moisturizer contains a very good sunscreen or, better still, is used with a very good sunscreen. The ideal way to care for your skin is to put a sunscreen on, wait a short time until it has dried and been absorbed, and then apply a moisturizer over it.

Protection against sun stress is especially important when there is a lot of glare and reflection. If the sun's rays are beaming down on you from above and bouncing off water, sand, or snow as well, you have magnified the intensity. And sunlight is extraordinarily potent when it is so concentrated. If your eyes start to hurt, you are *definitely* getting too much.

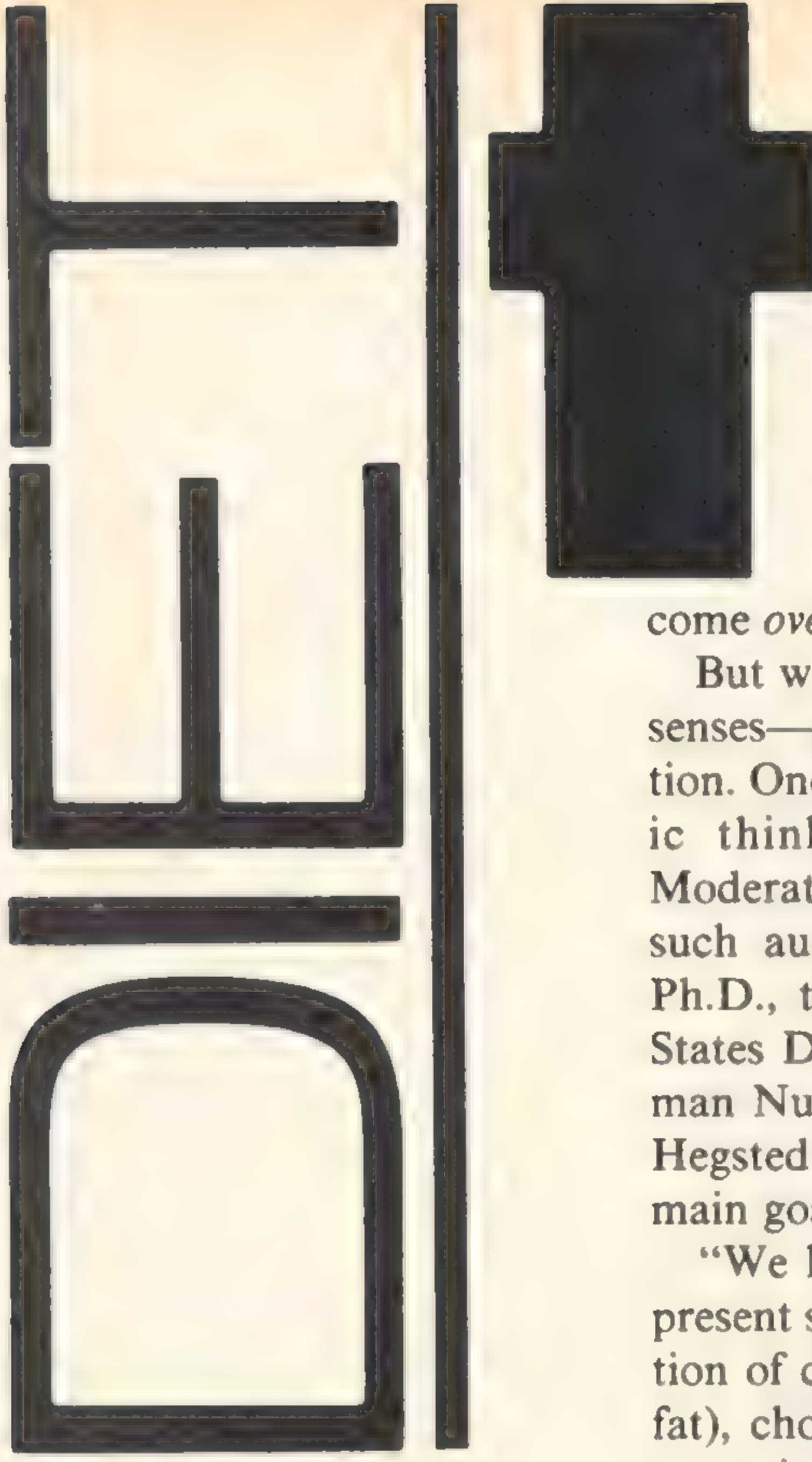
The skin-stress of change

The body needs time to adjust to a different climate when, for instance, you go from New York or Chicago in cold mid-November weather to a much warmer climate such as you find in the Virgin Islands or Palm Springs. Try to get some sun exposure before leaving so your skin starts getting used to it. And the first few days there, go easy on the sun—give your skin a chance to get acclimated.

Time-zone shifts also have an effect on the skin. Nobody has yet done studies of the effect of desynchronization on skin for something like cell turnover time or skin (Continued on page 388)

Dr. Orentreich is clinical associate professor of dermatology, New York University Medical School.

Protection's the key



he American diet has been marked by excess since the early part of this century—and all in the name of good nutrition. What began as a conscientious effort to prevent dietary deficiencies has, over the years, gotten completely out of hand. Nutrition has become *overnutrition*.

But we now seem to be coming to our senses—and to a new sense of moderation. One which reflects the best scientific thinking about nutrition today. Moderation is, in fact, a key word to such authorities as D. Mark Hegsted, Ph.D., the administrator of the United States Department of Agriculture's Human Nutrition Center. Here is how Dr. Hegsted sees the main problems and the main goals.

"We have a great deal of evidence at present showing that excessive consumption of calories, fat (especially saturated fat), cholesterol, salt, and sugar add up to major health risks," he says. "The

room for foods containing the nutrients they need. What makes this especially important is that recent surveys suggest women may not be getting enough of such essentials as iron (the *big* deficiency), zinc, folic acid, and vitamin B₆."

There is, of course, a decidedly individual factor in your calorie requirements, Dr. Hegsted says. People use calories with varying degrees of efficiency. Calorie needs also depend a great deal on how much exercise you get. Caloric intake and physical activity are so interrelated that it is impossible to consider one without the other. For instance, even a moderate amount of walking each day can make a noticeable difference.

A good deal of evidence in favor of moderate calorie intake comes from studies of nutrition's effect on the immune system—the body's natural defense against disease. As a rule, this system declines from the twenties on. But Robert A. Good, Ph.D., M.D., president and director of the Sloan-Ket-

Moderate is the word

link between this typical American diet and coronary heart disease is the strongest. But there is also a link with stroke, hypertension, certain cancers, diabetes, and gallstones and, of course, obesity. And there is nothing to show that moderating the intake of these dietary components is in any way harmful. The message is moderation."

Calories

How many calories should you aim at? The Recommended Dietary Allowance (1974) for an average adult woman—5'5" tall and 128 pounds—is 2000 a day. This is supposed to be the average for a fairly sedentary person. However, Dr. Hegsted thinks it is too high—especially as some 20 to 30 percent of American women are overweight.

One basic requirement for any moderate-calorie diet is: reduce sugar and fat consumption. Sugar provides calories but no nutrients whatever. And fat, which has more than twice as many calories per gram as either protein or carbohydrate, provides only a few. "When you figure that most of the people in this country are getting about 20 percent of their calories from sugar and perhaps as much as 40 or 45 percent from fat," Dr. Hegsted says, "you can see that it does not leave very much

tering Institute in New York, and others have had remarkable success in keeping the immune systems of test animals going longer and stronger simply by moderating their diet. Cutting calories by a third, and especially cutting fat calories, can eliminate age-related diseases such as autoimmunity, vascular disease, and cancer. And the animals that are underfed are sleeker, more active, sexier, and live longer than their well-fed cousins.

Fat

"Cutting the fat in our diet is the most important thing," Dr. Hegsted says. "I think we should go down to 25 or even 20 percent—in other words, about half of the present national average. We should begin by lowering the saturated (mainly animal) fats. I think everybody would agree to that. The question then is whether we should raise the polyunsaturated (mainly vegetable) fats. And what the recommended proportion is between saturated and polyunsaturated fats. There may be some merit in raising polyunsaturates, but nothing extreme—a one-to-one polyunsaturated/saturated ratio is probably good. And substituting monounsaturated fats such as olive oil for saturated fats such as butter is desirable.

Dr. Hegsted (*Continued on page 387*)

d

o you want to have a good, long life? One formula: women who achieve distinction in various fields enjoy exceptional longevity, says the Metropolitan Life Insurance Company upon completing the first

By William Bennett, M.D.

coronary disease than those lower on the totem pole, others indicate either the reverse (the higher a Du Pont employee's salary, the less chance of heart trouble), or no connection. Employees whose major responsibility is for people have also been reported to suffer more heart disease than colleagues in charge of equipment, budgets, other inanimate things.

Could lengthen your

COULD LENGTHEN YOUR

longevity study of this kind.

In the Metropolitan study, women from *Who's Who in America* were compared with a sample of white women of about the same age from the general population. The statisticians then compared the number of deaths in the two groups during each decade of life. The prominent women outlived their contemporaries in the general population by about 30 percent, although some interesting exceptions stood out. Performers and entertainers at all ages were much more likely to die than women of the same age in their audiences, and correspondents and journalists were about as likely to die as their readers. But women artists and political leaders, among others, experienced only half the mortality of women of the same age in the general population.

The Metropolitan findings suggest that, despite the stress involved, once a woman reaches the point where she is in *Who's Who*, her chances of staying alive are extremely good. Yet we just more or less take it for granted that people who start out on a climb to the top have personalities that are likely to shorten their lives. But what about experiences along the way? Do stressful jobs in themselves lead to illness and early death? Do other stressful events in life threaten health? Problems at work have not been rated very high as sources of stress by many people; but, over the long haul, occupational stresses may well be a contributory factor in coronary heart disease. Factors that have been implicated include work overload and conflict or ambiguity in one's role at work. People who have suffered a really major loss—of a job or of a spouse—are at high risk.

An employee's level of responsibility and income are not clearly related to the risk of heart attacks. Although many studies indicate that people in high places are more likely to be felled by

On top of the situation

Having a sense of control over stressful conditions may be a crucial element protecting people from harmful reactions. In myriad laboratory experiments with animals, unpleasant no-exit situations have proved most effective in causing physical damage, such as ulcers, heart disease, or even tumor growth. Similarly, in the workplace, the sort of assignment clearly associated with adverse mental and physical reactions is one that offers no opportunity for advancement and is, itself, repetitive and boring rather than challenging. Indeed, according to the National Institute for Occupational Safety and Health, the most stressful occupations are not glamorous or powerful in the usual sense; laborers, secretaries, inspectors, clinical laboratory technicians, and office managers encounter the most stress in their work. And yet, many people in highly stressed occupations report experiencing considerable satisfaction from their work.

It is becoming more and more evident that how you react to the situation, not the situation itself, is what counts. Stress may become either a burden or a challenge; what counts is the way one copes—and the extent to which one can.

Some people, known to psychologists as "sensation seekers," are inclined to pursue new experiences and seek out changes in life. They try unfamiliar dishes on the menu, go to a different place on each vacation. According to one recent study, sensation seekers are much less likely to be distressed by misfortune than are people who opt for stability and predictability in life.

Nonstop syndrome

Even overwork, traditionally thought of as a major culprit in the breakdown of physical and mental reserves, cannot be incriminated in any straightforward way. John M. (Continued on page 388)

Mi

...ON THE MOVE!

life

nd/body restorer

By Phyllis Lehmann

It's ironic that in this age of high-powered medical technology, laughter just might be the best medicine after all—for both the body and the mind.

"Without our realizing it day to day, humor may be making a significant contribution to our physical well-being," says William F. Fry, M.D., an associate clinical professor of psychiatry at Stanford University Medical School who has been studying humor for twenty-five years. "If it were not for laughs, we might be much sicker than we are."

Doctors have long known that the cheerful patient generally responds better to treatment and recovers more quickly than the ever-complaining one. Probably the most celebrated case of laughter helping to combat serious illness is that of Norman Cousins, author of thirteen books and chairman of the editorial board of *Saturday Review*. In 1964, he was stricken with what some doctors believed was a spinal disintegrative disease. Chances for full recovery, his doctors said, were one in five hundred. Always interested in medical matters, he suspected that his illness might have stemmed from adrenal exhaustion, an endocrine imbalance implicated in such diseases as arthritis and that can be brought on by negative emotions like tension, frustration, or suppressed rage.

"The inevitable question arose in my mind: What about the positive emotions?" Mr. Cousins writes in an article in *The New England Journal of Medicine*. "Is it possible that love, hope, faith,

and he regained full movement of his arms and legs.

Strongly persuaded of the value of laughter therapy and of the patient's active participation in his own treatment, Norman Cousins has written a book about his experience, *Anatomy of an Illness As Perceived by the Patient: Reflections on Healing and Regeneration* (W.W. Norton). He now lectures regularly to medical students at the University of California, Los Angeles, and works with doctors at the local V.A. hospitals to make laughter a part of hospital routine.

The medical value of laughter and clowning are becoming recognized elsewhere in the country as well. One off-beat-humor specialist is the Reverend Floyd Shaffer, a Lutheran minister in Detroit who devotes one half of his time to his parish and the other half to his work as an independent clown. Shaffer and other clowns he has helped train use humor with both the physically and mentally ill.

Humor is difficult to analyze in the laboratory, and studies of it are limited. But the physical benefits that Cousins and others have experienced have a firm scientific basis. Scientists have known for years that laughter is healthy physical exercise—what Dr. Fry calls "a form of internal jogging." Initially, the muscles tense in anticipation of the punch line. Then, as the person "breaks up," the muscles of the diaphragm, thorax, abdomen, face, and—depending on the degree of hilarity—even the arms and legs get a thorough workout. Heart rate,

laughter, confidence, and the will to live have therapeutic value? Do chemical changes occur only on the downside?"

Norman Cousins became a partner with his physician in the treatment of his illness. He moved from the hospital to a hotel room. Central to his regimen were steady doses of humor—videotaped *Candid Camera* classics that a friend, Allen Funt, sent over to him and a collection of funny books. "I made the joyous discovery that ten minutes of genuine belly laughter had an anesthetic effect and would give me at least two hours of pain-free sleep," he writes. In a matter of weeks, he felt well enough to enjoy the sun on a beach in Puerto Rico. The connective tissue in his spine regenerated. Gradually, the pain diminished,

breathing, and circulation speed up. When laughter subsides, the heart rate temporarily dips below normal, and the muscles are well relaxed. The body has, in effect, just received an internal massage.

Because of its relaxing effects, laughter can go a long way toward relieving everyday annoyances, such as tension headache, which is caused by muscle contractions. "Sometimes," says Norman Cousins, "I come home and instead of asking for a drink or an aspirin, I'll say, 'Quick, make me laugh.' My wife gets out my first-aid kit—which might be an Untermyer collection or something by Thurber—with all the urgency of someone trying to stanch the flow of blood." (Continued on page 387)



PHOTOGRAPHED BY DENIS PIEL

P

ARIS FASHION/AMERICAN ALLURE

Paris fashion . . . American allure:
it begins with an attitude. With a way
of looking at the couture
that's unique, distinctive—a difference
reflected in the choices on these pages.
And in the way those choices are
worn: on two young women,
Nancy O'Connell and Gia Carangi,
who in their own way reflect a certain
American attitude: direct.

by David Byrne

with photos by Denis Piel

and styling by John Galiano

and hair by John Galiano

and make-up by John Galiano

and hair by John Galiano

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Day: harlequin suede coat

Harlequin suede jacket, leather skirt

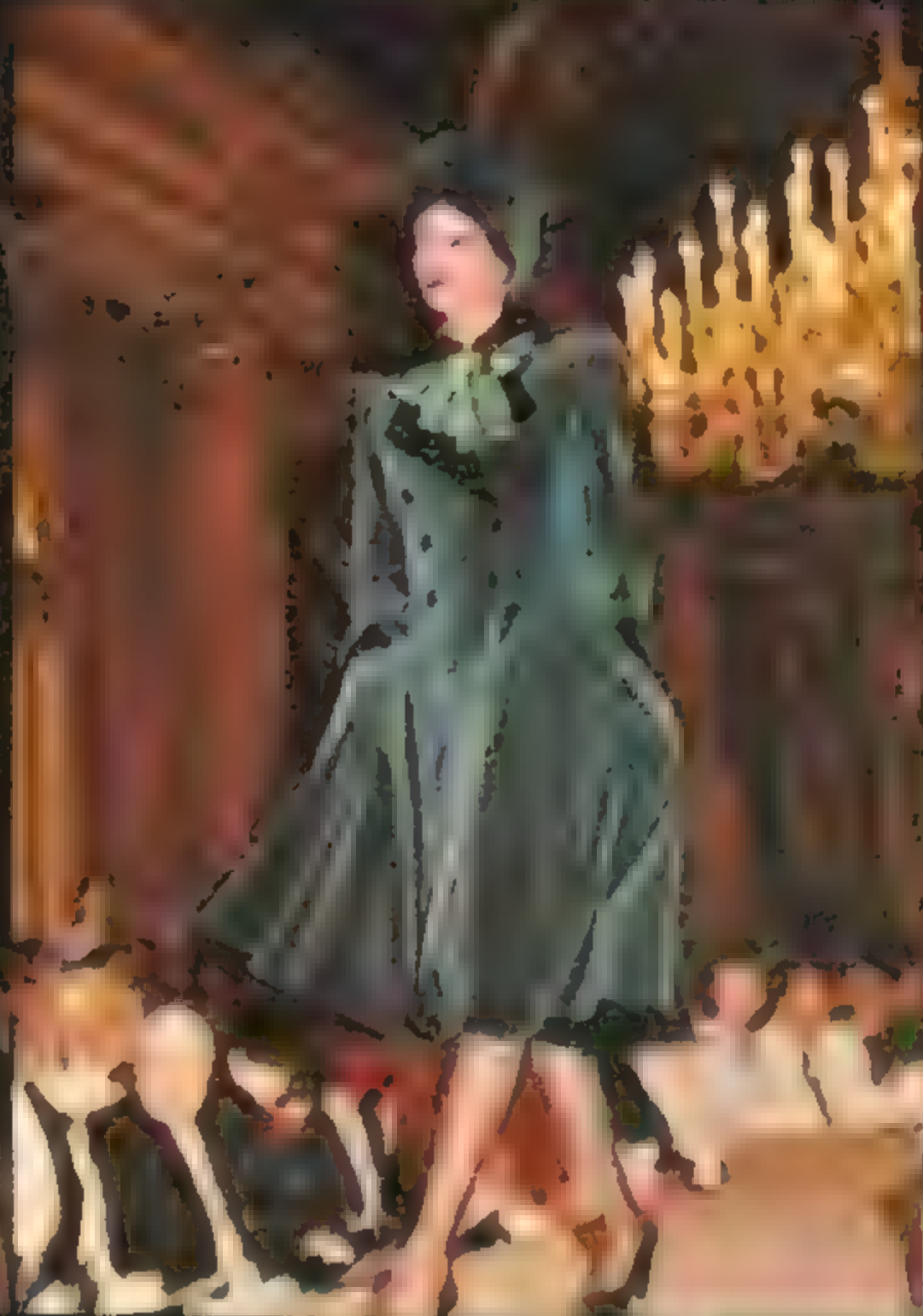
Fitted velvet coat for day

Belted suit, checked wool

Tweed suit/fur-edged cape



The fur-edged wool coat



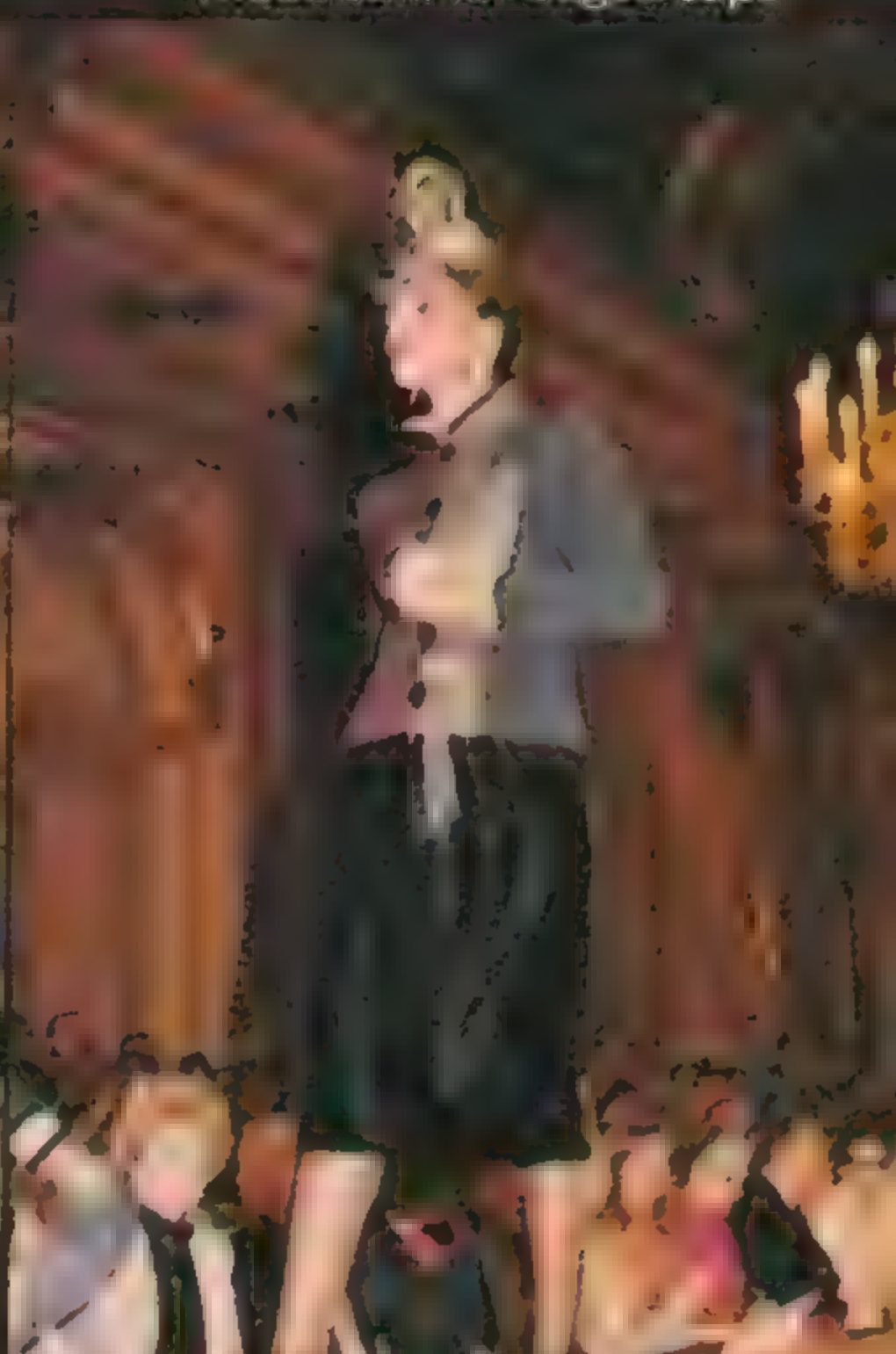
Fitted velvet redingote



Velvet dinner suit



Under-coat tunic



Wool/lamé jacket, velvet skirt



Tulle, velvet, ruffles!



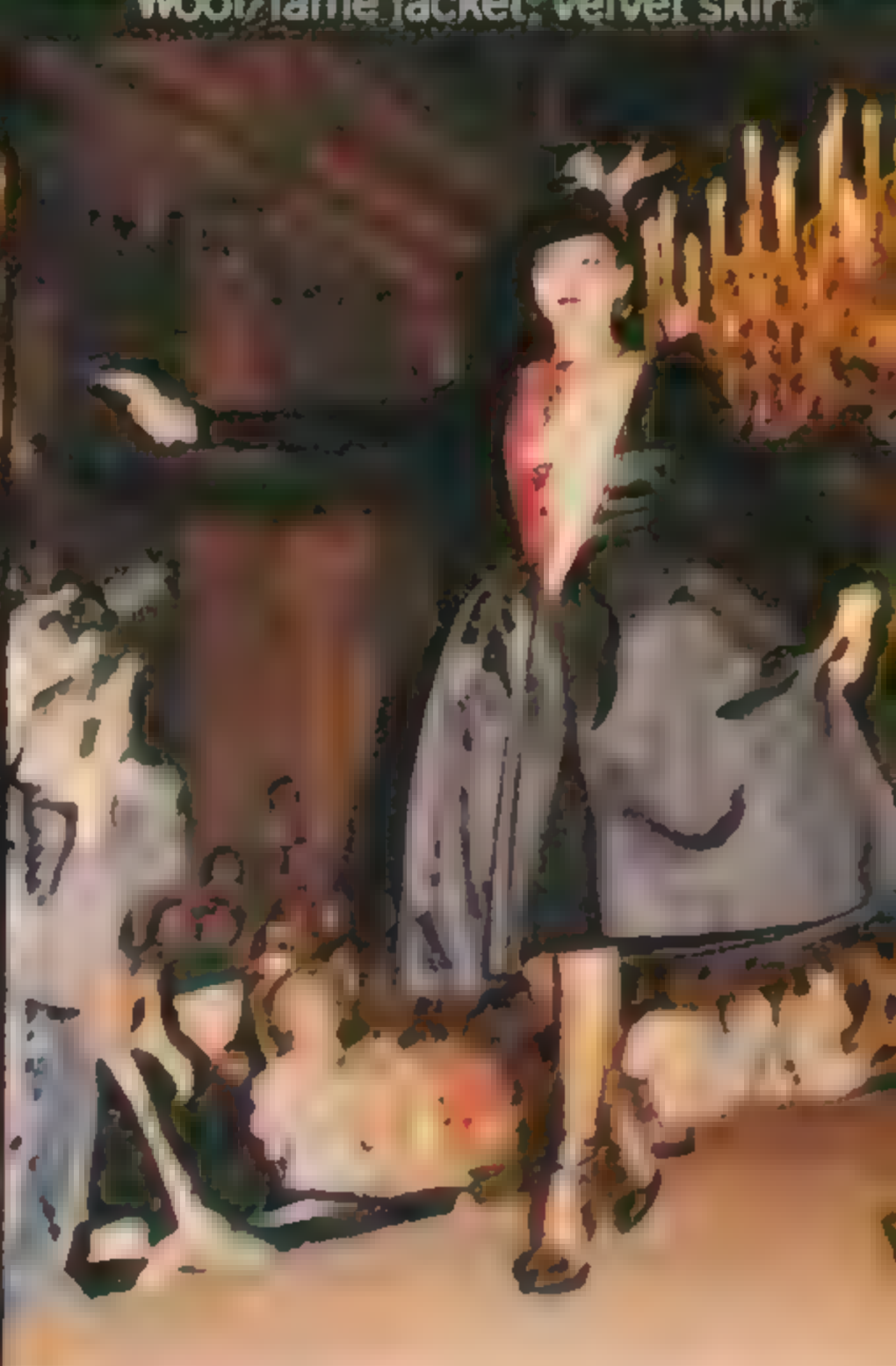
Short evening: velvet/satin



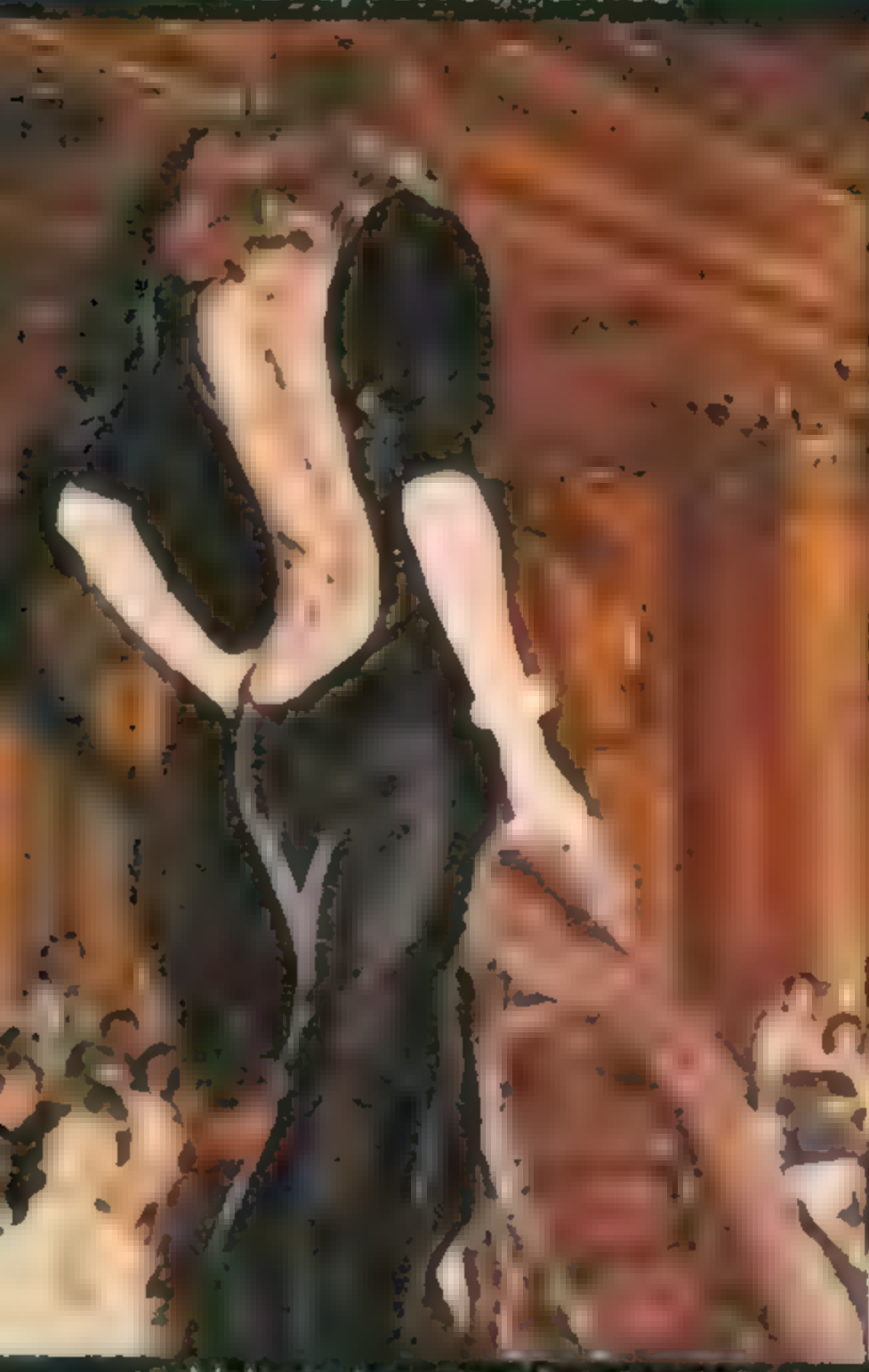
Satin harlequin evening



Picasso embroidery: velvet, moiré



Satin evening: Picasso embroidery



Velvet, lace back... body!



Lamé evening—long, narrow



Patchwork Picasso: velvet/satin



Long wool/velvet evening



Silk chiffon, allover beading

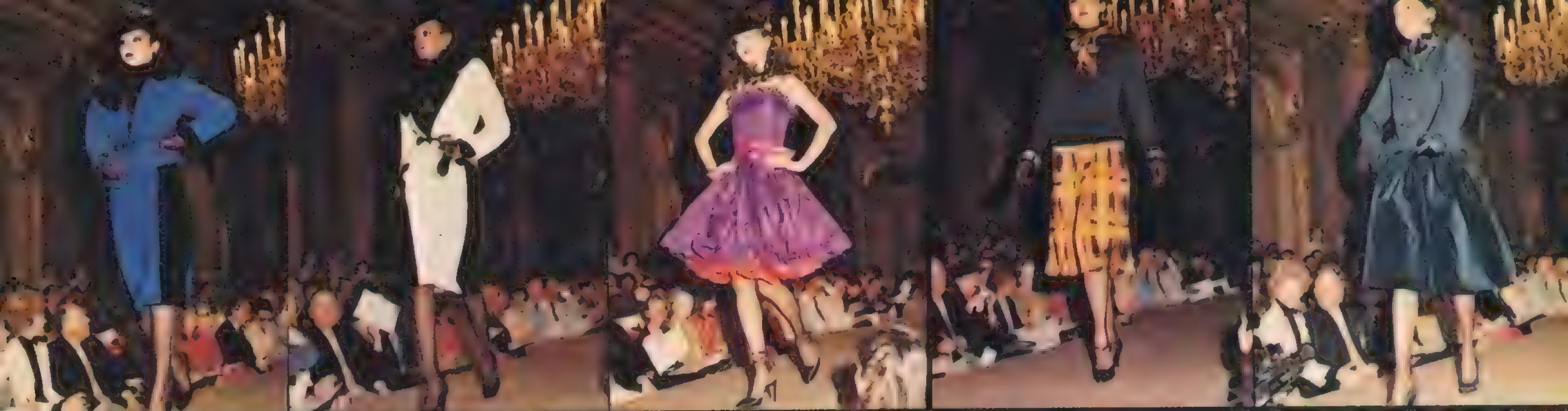
...A collection that never failed to delight, surprise, soar...a collection with fireworks. His theme: "an homage to Diaghilev." But that was only one of many—Diaghilev and Picasso, ballet and art, music and theatre, Goya and the toreador. It was all there—all the long-

SAINT LAURENT, THE STAR!

standing Saint Laurent "passions"—with a new color and excitement and drama. And, beyond the extraordinary showmanship, it was fashion on the highest level of craftsmanship and design.

Here, forty numbers (about one-third of the total)—in sequence

Reginald Gray



Velvet/wool torero suit

Velvet/wool torero suit

Short evening - ruffled taffeta

Wool jacket: silk plaid dress

Wool jacket/velvet skirt



Velvet torero, gold embroidery

Two of the short black velvet dinner dresses

Velvet/harlequin: velvet zoave pants

Black satin 9/10 coat



Black velvet cutaway

Lamé harlequin

Gazar Toreador cape: velvet dress

Brocade Toreador/pink cape

Black velvet/fur-edged cape



One-shoulder - velvet and satin

Sheer lace: velvet breeches

One-shoulder - lamé/velvet

Feather-embroidered velvet

Velvet/lace top: satin skirt

—to give you a sense of the rhythm, the building momentum. From the first suède harlequins to the dazzling harlequin evenings...the brilliant bi-color Toreador suits...the unforgettable Picasso evenings...punctuated by perfect, small-fitting wool suits, the nar-

rowest, narrow evening dresses, wonderful fur-edged coats and rain-coats and capes...beautiful, desirable clothes that any woman who could, would love to wear. It was a collection in which Saint Laurent "pleased himself"...and gave the whole world something to cheer!

COUTURE COLLECTIONS '79



PARIS FASHION/AMERICAN ALLURE

Left, only from Saint Laurent: sumptuous line, real luxury—in a raincoat! His 7/8 coat, scaled larger, tied at the waist—in silk poplin, collared and cuffed in sable . . . to wear with a sable toque. (The allure is all-American —Nancy Donahue's.) . . . Right, the most-talked-about suit in the collection—his "torero" suit, testimony to his skill in the play of black-and-white, velvet-and-wool. And a black satin blouse. Tuxedo, Saint Laurent Rive Gauche.

A TTITUDE...





*From Yves Saint Laurent—
a new way of thinking about
night dressing; a new way
of thinking about shape.
Near right: The totally
modern dinner suit—
distinctive but not
overwhelming—a soft jacket
and short skirt in silk
velvet, a blouse of
brilliantly colored lamé.
Far right: The narrowest
(what a sense of the body!)
dress in Paris . . . terrific
allover beading . . . the luxe
of a Swakara lamb jacket
trimmed in black fox. Tuxedo,
Saint Laurent Rive Gauche.*



PARIS FASHION/AMERICAN ALLURE

A SSURANCE...

Saint Laurent's unforgettable evenings: at every level of dressing he gives a woman every option . . . and something more. Of all the unique, talked-about looks in a talked-about collection, the most memorable, right. His amazing Picasso-inspired evening—a beaded-and-embroidered inset—in pink-and-gold—"copies" exactly a Picasso double-faced/one-eyed profile. The dress, itself, black satin, shaped small and fitted to the waist, gathered and full-skirted over a black taffeta petticoat. And, with a short knee-grazing skirt, perfect black suède pumps. (The invisible evening accessory—his Opium fragrance!) A beautiful neckline, opposite. With a short black velvet dress, ruffles of stiff black net edged in tiny rhinestones, a rhinestone-and-multicolor necklace in between, and dazzling earrings. Symbol of something you always find at Saint Laurent: beyond the headlines, the news, the "fashion"—ways for a woman to look simply wonderful . . . at night . . . anytime!

P
RESENCE...





E

NGAGING...

At Givenchy—the recurring theme of black and black velvet. Quickened with color. Day into evening. The suit—the fitted-and-flared shape—that went all through the collection. And the kind of charm that Givenchy dinner dressing always turns on, left: his peplum suit in black velvet over a beautiful silk blouse—red-and-black jacquard, soft-tied at the neck. And, keeping in character, a dash of Givenchy III fragrance. . . . Right: The narrowest dress—for day or dinner, for the whole idea of being in a very small, very appealing dress! Black wool blazed with color—a brilliant red-fox design splashed up one sleeve, across the shoulder, down to the hem—one of a series, this under a red fox coat.





I NDIVIDUALITY...

*Ungaro's suits and blouses—
with strong looks, special dramatic
effects—but with a focus
on reality, on wearability.
Near right: A suit with character,
a suit that crosses the line
between day and night. What does
it: the combination of fabrics—
a businesslike pinstriped wool
jacket, a luxe black velvet skirt.
That and his definitive shape.
He showed it with a black/white
silk blouse in an unexpected
print—part stripes, part flowers.
Opposite: A blouse that gives
you a new slant on blouses:
brilliant blue silk crêpe georgette
with jet nailhead beads,
little black feathers—a slash
of black silk! Amazing,
and somehow not outrageous.*

COUTURE COLLECTIONS '79





C ONFIDENCE...

At Dior, Marc Bohan gives "little evening" clothes a whole new direction. It turns on small, understated lines, luxurious fabrics. His sleek, shaped-to-the-body silk moiré taffeta cocktail dress, left, with the appealing, ruffled-and-stock-tied signature neckline. And his velvet restaurant suit, right, with a taffeta silk blouse, "key accessory" beret. With clothes as sophisticated as these, a fragrance in the same spirit, Miss Dior from Dior.



COUTURE COLLECTIONS '79

CHARACTER...



Dinner dressing and the themes that ran through every collection: Dark color "relieved" by beading, quilting, embroidery. And pants—shown most often for evening . . .

Dior's yellow-gold farlie trousers, above, with a gold-striped black silk organza camisole, black silk chiffon bolero jacket beaded in gold and black flowers, black velvet cummerbund tied in a bow.

Below, amusement—*André Laug's* dinner dressing, "Western" style: his quilted short jacket and matching shirt in plaid satin, black silk velvet trousers, the belt studded with gold nailheads.



PARIS-ROME FASHION/AMERICAN ALLURE

At Mila Schoen, above: a black silk velvet jacket, quilted and padded, reversing to tiger-printed silk—the surprise! With a pleated blouse in black silk, black wool flannel skirt.

Earrings, Van Cleef & Arpels.

Tuxedo by Christian Dior.

Ungaro's inventiveness, below—you see it in easygoing restaurant dressing that turns on a fitted peplum jacket . . . in patchwork chenille. With a purple silk jacquard blouse and a satin-edged black velvet skirt.

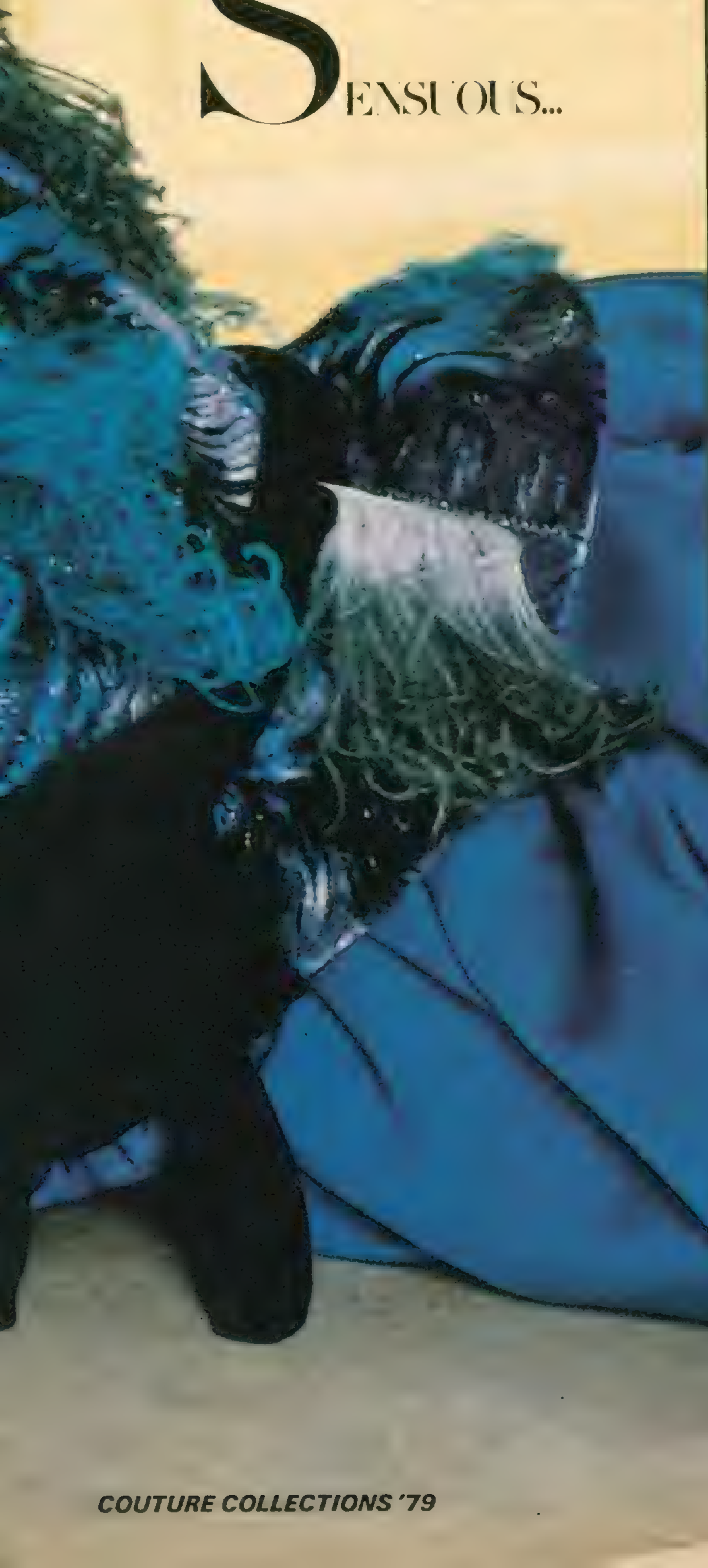




At Valentino—at night—dazzle, adornment, all-out allure. Opposite: In a series of incredible jackets—the most!—a fantasy of ostrich feathers and cut velvet, a big satin collar framing the face. The long dress underneath—more satin and velvet, more blue mixed with black. Right: Sleeker, but still a “big entrance” look—a gold-and-black striped lamé jacket, a jumpsuit of black velvet with an embroidered camisole top.

S

ENSUOUS...



PEOPLE ARE TALKING ABOUT

Solti

...the way he stirs our emotions, appeals to our minds—the greatest conductor in the world

Like a faintly demonic elf, he bounds onto the podium. Tanned, pointy-eared, he stands there with his feet wide apart, flexing his knees in what one of the orchestra players calls his kung fu stance. Then, with one of those wide-armed sweeps of the baton so familiar to his admirers, Sir Georg Solti, *right*, pulls the first sonorous chords out of the Chicago Symphony Orchestra.

"You conduct to get what you want—an image you're trying to project," the maestro said recently. "I really don't know how to explain it—it's a miracle that happens, some interplay and intercommunication between the conductor and orchestra. It's a kind of fermentation."

The Hungarian-born Solti and the Chicago Symphony (he's been its principal conductor since 1969) have become bywords in musical circles. Solti has turned the orchestra into one of the finest in the world—some say *the* finest. Without question, its famous brass section is second to none. Solti builds and builds that dramatic sonority. He can draw it out of his orchestra's instruments even when you think every last drop has been squeezed, his whole body in motion to coax the sound he wants out of the musicians, cajoling, stretching, and bending the phrases through the air. In 1980, he will give us his definitive *Parsifal* at London's Covent Garden, and Act III of Wagner's *Siegfried* in Chicago.

But getting what he wants from his musicians is only part of why a conductor is necessary to an orchestra. Solti's view: "First, there's the technical part, getting the orchestra prepared for the evening in the shortest possible time. Without a conductor, the orchestra would have to rehearse twelve times before a performance; with a conductor, it needs only two rehearsals. I know my orchestra so well that I could conduct it with just my eyes—and just my fingers—in fact, I often do that during rehearsals.

"Now comes the sophisticated part: something comes out from inside you—it's the soul—I *know* there is a soul—their souls (the musicians) and yours, and they meet; or sometimes they never meet, and then something very ugly happens. I'm glad there's no chemical formula; then you could bottle it and sell it in a chemistry shop."

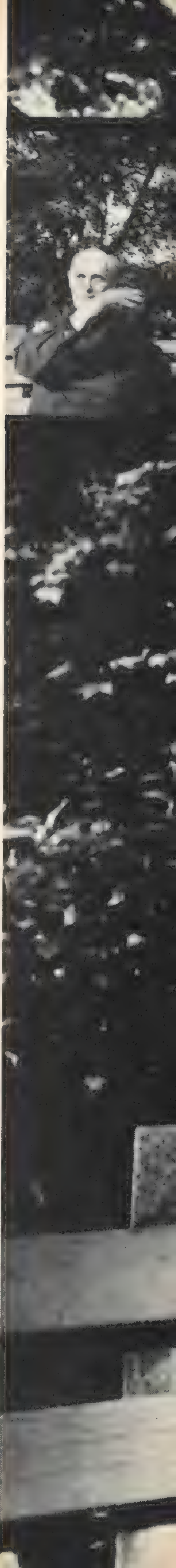
Is there a similarity between what the conductor does for an orchestra and what a director does for a play? Only up to a point, Solti thinks. "The first part is similar: the director gets his imagination across to the actors, the conductor opens up the music and lets it out. But the second part is different: when the play starts, the director is separate, apart from it. During a concert, the conductor is an organic part of the performance, he is part of the music."

Does all that strenuous activity during a performance mean that a conductor is losing weight? Not for Solti. "I may lose a lot of fluid," he says, "but when I eat and drink after the concert, I gain it right back. Even when I conducted the longest piece, *Parsifal*, lasting four hours, I had dinner at midnight; and in the morning, I weighed more than I did before."

Every summer, it seems almost by force of will, Solti takes his English wife and two children to Italy for four or five weeks with no music—at least, no *performed* music. "I can never really get away from music," Solti says, "I eat, walk, talk, and dream music." Then, by the first of August, Solti starts "a system of learning music all over again. I sit quietly in a room for one hour a day, at first, reading music and hearing it in my mind. Music has been out of my bloodstream; and, like a doctor, I have to inject it very slowly back into my system, until I am ready for another season to begin."

The season is here. During the coming year, Solti will be conducting Mozart, Bach, Beethoven, Elgar, Ravel, and Vaughan Williams, as well as his more familiar repertoire from the Romantic era—Bruckner, Mahler, and Wagner. Although these are the composers with whom he is most often associated, he says he has no favorites.

How does he feel about the enormous fervor with which audiences greet his concerts? "When you have a reputation, you have to pay a price," Solti confesses. "You have a responsibility to be good every time. But it doesn't really get harder with the years. I understand music better as I get older, and that helps me to keep my standards up."







In "The Limit" (above), painted during the last years of his tragic life, the Armenian-born American Arshile Gorky (right), pioneer of Abstract Expressionism and the only New York artist the Surrealists claimed as their own, revealed the subtlety of his color, his delicate touch, and his technical mastery of a painterly style unprece-

dented in American art in its sophistication and refinement. Today, Gorky's works are gaining new admirers: In Washington, DC, the National Gallery recently purchased six of his masterpieces and this month The Hirshhorn Museum exhibits its Gorkys plus his lost Cubist murals, rediscovered by art historian Ruth Bowman.

Courtesy Xavier Fourcade Inc., New York. Photograph courtesy Mrs. Sarkis Avedisian.

By Barbara Rose

"I met Gorky most often in museums and galleries, fixed in rapt contemplation of pictures with that grave, searching look which was one of the beauties of his face," Meyer Schapiro said, recalling Arshile Gorky. In 1948, Gorky jolted the New York art world when, after a series of devastating catastrophes, he ended his brilliant career in a tragic suicide at the age of forty-four. During his intense, melodramatic life, Gorky was a controversial figure. He continues to be something of an enigma. André Breton claimed him as the last Surrealist, and Willem de Kooning, Gorky's close friend, acknowledged his influence. Yet only recently has Gorky's critical contribution to American art finally been fully acknowledged.

In the 'fifties and 'sixties, when American art was particularly anxious to proclaim its independence from Europe, Gorky's reputation faded because he was perceived as being very European in his attention to fine detail, nuance, compositional relationships, and in his highly refined technique. The elegance of his forms and the subtlety of his muted and individualistic palette were rejected by a generation of American artists not capable of appreciating or emulating Gorky because they were largely incapable of painting with Gorky's sensitivity and assurance.

Today, Arshile Gorky is established as one of the modern masters: the first artist, according to William S. Rubin, director of painting and sculpture at New York's Museum of Modern Art, to develop a painterly style after World War I—a fusion of ele-

(Continued on page 386)

Tragic poet of Abstract
Expressionism

gorky



AT HOME IN THE SKY

Hélène
Rochas'
spectacular
New York
retreat

Home to Hélène Rochas in New York (she comes here from Paris several times a year as consultant to Parfums Rochas, the firm founded by her late husband) is a magnificently skyscraper-ringed *pied-à-terre* assembled with the help of Paris and New York interior designer François Catroux. The challenge to Catroux: to create a warm, serene environment where the inside works with the outside. Furniture and objects had to be spare, strong, modern-looking to match the view, but never hard-edged. Bronze dining-room chairs, standing lamps, and coffee table by Diego Giacometti work with pieces from Mme Rochas' remarkable Art Deco collection, Italian and Chinese antiques. A feeling of spaciousness was created by using a second bedroom to expand the living room and creating a small study that can be closed off with sliding screens. Other space savers: sliding panels to pull over windows. Honey beige and olive green unify the rooms, reflect Mme Rochas' own luminous coloring. "In Paris I have a garden outside my apartment," she says. "Here, green is my way of bringing nature inside."



The living room, *above*, a beige-and-green sweep of space extended by city views. At its center: Diego Giacometti coffee table on woven cotton Dhurrie rug, surrounded by Italian Louis XV chairs covered in honey-colored velvet. Black bronze monkey sculpture by Sandoz (about 1930), in front of Diego Giacometti bronze standing lamp. Far left: Art Deco desk by Lempicka. Planters are nineteenth-century Neapolitan reproductions of Pompeian tables.
Left: Hélène Rochas in living room.

Susan Wood



In the study, *above*, couch and walls are covered with the "bark" design of the Tree of Life patterned fabric, made by the famous textile house Bracquenié of Lyons and dyed to order for this apartment. (See it, *left*, with the complete tree, covering the sliding screens that can close off the windows, regulate light, provide privacy.) Over study couch, Balthus painting "Japanese Figure with Red Table," companion piece to "Japanese Figure with Black Mirror," both painted between 1967 and 1976. These paintings caused a sensation when they were shown at the Pierre Matisse Gallery, NY, in 1977. The Chinese chairs were made specifically for export by well-known early nineteenth-century La Compagnie des Indes, have a modern, clean-lined look. Candlesticks are nineteenth-century Japanese.

Left: One eats in the L-shaped portion of the living room, where a modern marble-topped table is surrounded by Giacometti chairs.

Right: Mme Rochas in her bedroom, in front of Art Deco dressing table. Fabric on walls, couch, Art Deco dressing table chair is an English cotton, by John Stefanidis. Center picture of Indian man is by Boutet de Monvel.





AT HOME IN THE SKY



Entrance hall, *above*, really one end of living room, has silvered hammered-brass mirror in Art Nouveau design, over green-lacquered wooden table holding Japanese candlesticks, Japanese Art Deco vase.

Below: Mme Rochas relaxing on her bedroom couch. Bedroom, like living room, has a beige background pointed up by green but also has been brightened with touches of pink for a more feminine feeling—pink in the pots of blooming flowers, in the small pillows on the bed (not shown), in the pictures. Silk pongee Austrian shades, plus cotton curtains, were used instead of screens. "They're more intimate, cozier," says François Catroux.

Peaceful,
inviting,
clearly
a woman's
apartment





THE TRUTH
ABOUT THE

EDW

By Rebecca West

EDITOR'S NOTE: The Edwardian age, from our vantage, has the quality of a dream painted by a fin de siècle realist. "That golden epoch," writes historian Roger Fulford, "a world heavy with the good things." Abundance, effulgence, grace, and sensuality mark the era for us. Fostered by BBC series on American television—"Upstairs, Downstairs," "Edward the King," "Lillie"—abetted by a barrage of biographies and, this month, an exhibit from London's National Portrait Gallery at The Detroit Institute of Arts, "John Singer Sargent and the Edwardian Age," we are having a romance with the romance of that period. Most romantic, perhaps, is the image of those decades turning the century as the last safe time, the calm before the storms of World Wars. Penetrating the surface prettiness and glitter of those years, telling us the truth about the Edwardians as she saw it—as a young woman making a name for herself in journalism in London—is Dame Rebecca West, the queen of English letters.



Left: The Prince of Wales in 1895, at an ice-hockey match at Sandringham, the 7000-acre estate he considered home. Inset: 1909—King and "eternally beautiful" Queen Alexandra. Above: The real Lillie Langtry. Right: A splendid picnic, the dapper King at center, right. Inset: Mrs. Alice Kerpel, Edward's favorite.

I "What attracted Edward in this world of beautiful women was that electric force, intelligence"

I flatter myself that I understand the Edwardian Age better than most people, for it took its name, tone, and color from the personality of Edward VII; and I had a brief contact with him, which although I was too young to grasp its implications, or even have them explained to me, was illuminating.

In the summer of 1898 or 1899 or something like that, my mother and I went to stay with a cousin in a Thames-side suburb of London; and one morning the three of us went for a walk and, turning a corner, found ourselves on the pavement of a main street, in the midst of a small crowd that was looking across the road, where there was an institutional building with a slightly raised platform in front of it, where a fat man was standing being talked to by a clergyman, who was surrounded by some other men, one or two wearing grand chains round their necks. There was a string of carriages waiting, drawn by beautiful horses.

The crowd was not large, but where we were it was thick, and we had to stay where we were. This I found displeasing. The crowd consisted of beery and sweaty

men, who were all laughing in an odd way. They were yelling with laughter, and shouting something about "little Susie," and showing an intense interest in a pitifully embarrassed woman who was standing just in front of us.

She was a remarkably pretty woman, and in her arms she held a little girl, as pretty as she was, whom she was gently shaking, not viciously, but desperately, as she hissed, "Susie, be quiet! Be quiet this minute!" But the little girl's purpose was not to be deflected. She pointed her finger at the fat man in the distance and cried, "Mummie, there's Daddy! What's Daddy doing out there? Mummie! Daddy, Daddy look at your little Susie!" This delighted the coarse, beery, sweaty men all 'round us, who cried out, "Daddy, Daddy, 'aven't you got a smile for little Susie and her Ma?"

Needless to say, I am relating what was told many years afterwards, when I remembered the scene and asked my mother to explain it. It seemed that there was a great house with famous gardens in this Thames-side suburb which was the home of (Continued on page 384)



EDWARDIANS



2



3

1

A WILD HERB WITH LEMON'S TANGY APPEAL

By Arthur Gold
and Robert Fizdale

While sage symbolizes the domestic virtues, rosemary is for remembrance, parsley stands for joyful victory, and mustard, surprisingly, is for indifference, sorrel—that waywardly wild and acid herb—signifies affection. Mention sorrel to a Frenchman and he'll be sure to sigh a gustatory, "Ah! J'adore la soupe à l'oseille!" Ask a Pole or a Russian about this sour-grassy plant and he'll wax nostalgic about icy, pale-green *shchav*, a sorrel soup bedecked with sharp spring onions, fiery red radishes, and the dandelion-yellow yolks of hard-boiled eggs, all adrift in a sea of sour cream.

But sorrel is more versatile than that. Tempered with butter and thick cream, it makes an astringent purée, a perfect foil for veal or pork, chicken or fish. Blended with fresh sweet peas, lemony sorrel makes an ideal green purée to fill the caps of woodsy white mushrooms. And it makes a tangy counterpoint to an *omelette paysanne*, along with cubed bacon, diced potatoes, chopped shallots, pepper.

It is hard to imagine a prettier sight than quartered hard-boiled eggs (or poached eggs for that matter) on a bed of this companionable herb. Try our invention, a sorrel risotto. Our Italian friends—who don't seem to be familiar with sorrel—were seduced by its subtly acrid taste, a gusto more *misterioso* than the classic green risotto made with spinach that they are accustomed to.

The natives of Brittany are especially fond of this extraordinary herb. We remember a crustless pie called *galette d'oeufs aux herbes*, a mixture of country-fresh eggs and redolent with pungent herbs, sorrel taking first place among them. In a Brittany seaside restaurant we were served a delicately sautéed fish roe bathed in creamy green sorrel sauce that was as delightful as the sight of the domed pergola of wisteria we were eating it under. And nothing is more heart-warming and soul-satisfying on a blustery winter night than a steaming bowl of sorrel and turnip soup *à la bretonne*.

On the *opposite page* and *left*, some of sorrel's most appealing uses: 1. Traditional *shchav*, a Russian soup made with sorrel, sour cream, and garnished with dill, scallions, cucumbers, radishes, hard-cooked egg yolks. 2. A crustless pie, *galette d'oeufs aux herbes*, made with eggs and sorrel. 3. Exotic first course (or accompaniment to grilled fish or chops), mushrooms stuffed with sorrel, shallots, peas, grated cheese. 4. Light luncheon dish: eggs baked in ramekins, sauced with sorrel. 5. Close-up of garden-fresh sorrel. Recipes for these and other sorrel dishes, begin on page 210.





FUR...the appeal of the unexpected

This year, there's the excitement of unexpected furs being worked—and worn—in totally unexpected ways... the flatter furs that everyone's going for, in surprising new colors and combinations, new shapes and lengths...all easier to wear, better than ever!

One of the most outstanding furs—and buys—this year, *left*: a 3/4-length, cheetah-stenciled fox-paw jacket... wonderful by day, or at night, tossed over a black dinner suit. Maximilian, New York, about \$3,000.

Ralph Lauren's shaped black wool "officer's" coat, *right*, lined, collared, and edged in Saga natural mahogany mink. For the Tepper Collection, about \$8,000. Neiman-Marcus. These six pages: hair, Kerry Warn; makeup, Sandra Linter. Fashion details, accessories, see next to last pages this issue.

Beauty Note: Newest this fall—the impact of makeup that's sheerer, brighter. Here, *left*, Elizabeth Arden's Sheer Foundation Pencil (in Light), Torch Song Great Color Powder Blush, and BlueJazz Red Great Color Very Moist Lipstick.

Stan Malinowski

FUR...

the appeal of the unexpected

The new dash
of chinchilla...
the irresistible
silk/mink "raincoat"


Unexpected chinchilla, right, from Perry Ellis. His sporty, square-shouldered coat, over trousers, over anything. For Alixandre, about \$11,500. Bergdorf Goodman; Bonwit Teller, Chicago. . . .

An off-white silk raincoat, opposite, lined in creamy Canadian mink. We show it fur side out . . . it's a knockout! From Grosvenor, Canada, in Canadian Majestic mink, about \$10,000. Saks-Jandel; Bonwit Teller, Chicago; Frost Bros. Fashion details, see next to last pages.









FUR...the appeal of the unexpected

Look for
flatter fur
...rich colorings
...even stripes!

If you're looking for one fur to wear for day and night, this is it, *opposite*: a black-dyed Swakara broadtail lamb, edged in red fox, that reverses to golden suede. Coat from Christa Brothers, New York and Atlanta, about \$4,000. Godchaux's; Swanson's on the Plaza; Neusteters.

Wonderful color! *Inset, opposite*—Kasper's dyed, purple-colored fox in the new 3/4 length that goes over pants, suits ... that goes all-around. For Louis Milana, about \$6,000. Nan Duskin; Furs by Weiss, Beachwood, OH; York Furriers, Elmhurst, IL; James Hirsch, Dallas, TX.

The striped cardigan ... in fur! *Left*, Geoffrey Beene's navy/beige fingertip-length male jacket ... the move toward flatter fur, to offbeat coloring at its best. For H&A Furs, about \$2,000. Nan Duskin; Kiriegsman, Greensboro, NC; Edwards-Lowell, Beverly Hills. Accessories, both pages, next to last pages of this issue.

Beauty Note: The unexpected difference that real makeup color makes now (*left*): Golden Chestnut/Golden Leaf Maquillage Maximum Wear CremePowder EyeColour, Great Garnet Le Crayon Lip Contour, and Strawberry Doré Maquillage Emollient-Rich LipColour. All, from Lancôme.



On these final pages, the story behind the fabrics behind the clothes. Fabrics from two young women—Beth Gildin-Watrous and Deborah Abbott—who do it all themselves: from raising and shearing sheep to weaving their own all-natural woolen designs—subtle plaids, the warmiest tweeds, nubby wools—in beautiful texture and color combinations. Most of the natural difference: these are fabrics that hold their shape with the body, *last*. The kinds of fabrics used by top designers. Now fabrics you can sew yourself in clothes that work for any active life. If there's one jacket that works more ways—it's an unlined, unconstructed 3/4 jacket, *near right*. This way, with maximum texture interest: in thick, nubby, hand-woven *écru* wool/linen edged with gold metallic thread, tripled, and blanket-stitched, and worn over a grey silk/cashmere T-shirt, tan antelope-suede pants. Jacket, Vogue Pattern 7164, in fabric by Beth Gildin-Watrous.

What makes this so appealing, *far right*: the play of color and pattern, the softness, the easy attitude—the 7/8 coat in rust/taupe/grey wool tweed lined edge-to-edge in cozy camel fake fur, with brown yarn blanket-stitched edging. A length and a look that goes over everything—here, a simple, narrow-falling knit dress in brown wool and angora. Very Easy Vogue Pattern 7496. Coat fabric by Beth Gildin-Watrous. Available at her shop—Cider Mill Studio—in Bernardston, MA. Bloomingdale's, NYC. Les Must de Cartier watch, These pages hair, Bob Fink of Pipino-Buccheri Salon; makeup, Wendy Whitelaw. Fashion and pattern details, store information, next to last pages.

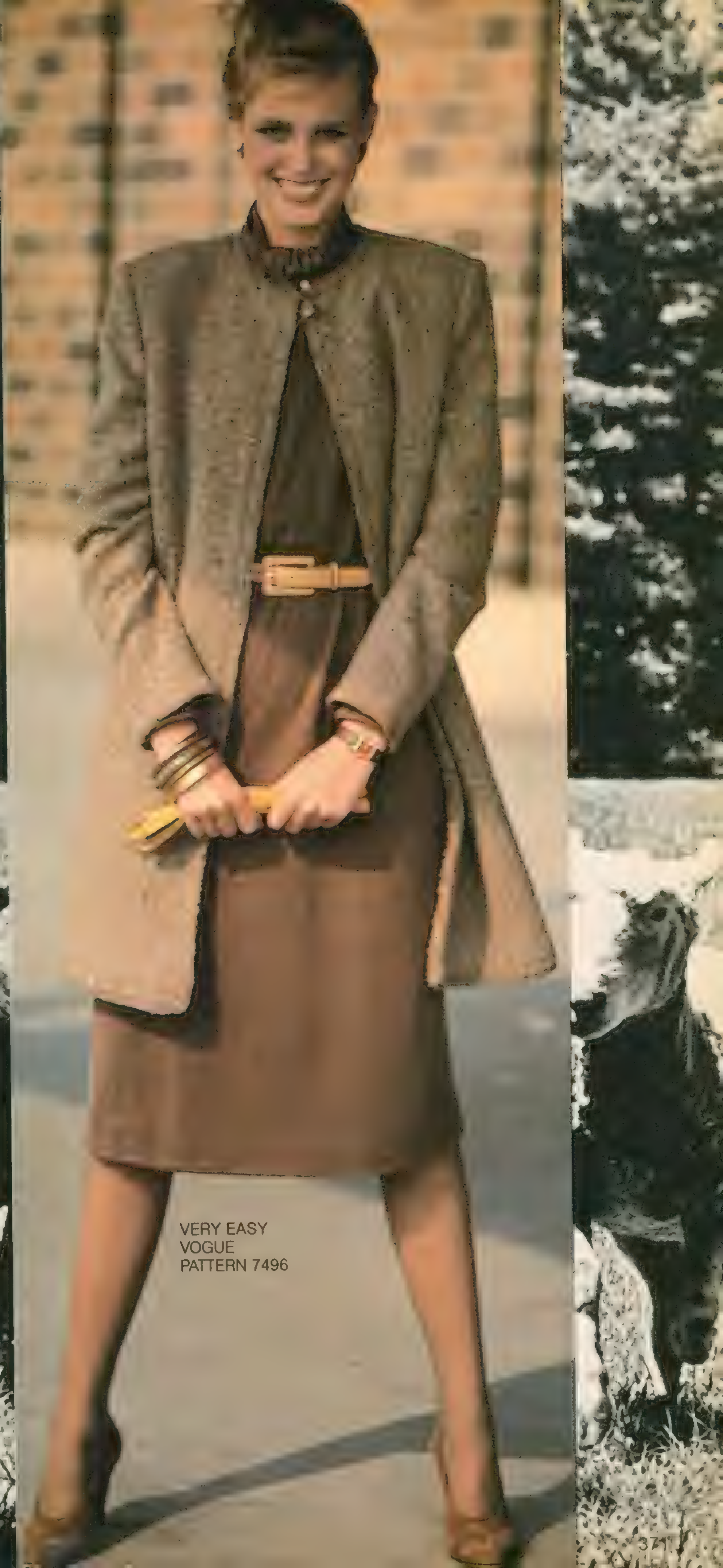
VOGUE PATTERNS



VOGUE
PATTERN
7164

The natural difference

...It starts with natural
hand-woven wool in
unexpected new textures
and colors. And you
see it here from the fleece
all the way to
this fall's key looks...



VERY EASY
VOGUE
PATTERN 7496





VERY EASY
VOGUE
PATTERN 7499

Carolyn Schultz

The natural difference



Deborah Abbott begins her work here—on Wellscroft Farm, NH.



Meg, a border collie, keeps sheep in line.

Deborah raises



a flock of sixty sheep

and helps shear



then weaves her designs on one of four looms and



sells the fabric in her shop—Aurora Designs—in Keene, NH.



VOGUE
PATTERN
7445

More of the best looks for fall . . . in the news of hand-loomed plaid—a unique texture/color play with suède and wool jersey. The soft-shaped suit for day, *left*: Light-blue plaid wool in an unlined, pared-down jacket slightly padded at the shoulders. With a chamois-color suède overblouse, narrow gathered skirt in blue-grey wool jersey. Suit, Very Easy Vogue Pattern 7499. Jacket fabric by Deborah Abbott. Available at Bloomingdale's NYC. The coat with the most options, *right*: An easy, buttonless cardigan in brown/beige wool plaid reversing to grey/brown plaid—matching thread is used to stitch a four-inch square grille through both layers of fabric. Worn here over the skirt and blouse you saw, *left*. Vogue Pattern 7445. Coat fabric by Deborah Abbott. Available at Bloomingdale's NYC. . . .

Beauty Note: The natural-color idea in makeup—Chocolate Suede Designing Lipcolor lined in Copper pencil; Tearose Lace/Plum Velvet Eye Designing Shadows, all from the Coty Awards Collection.

VERY EASY
VOGUE
PATTERN 7499

VOGUE PATTERNS


A black and white photograph of a woman with dark hair, looking directly at the camera. She is wearing a dark, quilted jacket with a high collar and a patterned scarf. The background is a plain, light color.

cold-weather finds

THIS WINTER, WHAT WITH COLD WEATHER OUTSIDE AND THERMOSTATS LOWER INSIDE, EVERYONE'S GOING TO BE CONCERNED WITH THE BUSINESS OF KEEPING WARM. HERE, THE COLD-WEATHER FINDS THAT DO IT BEST: RUGGED, ATTRACTIVE OUTER-WEAR . . . AND WARM, KNITTED "INNERWEAR"—TO WEAR IN THE COUNTRY, IN THE CITY—ANYWHERE!

Great weekend gear that's warm, sturdy, good-looking—a brown baseball jacket with striped wool ribbing, that reverses to a classic knitted Fair Isle pattern. By Colmar, about \$276.

Paul Amato



OMO-
Norma Kamali's
big, bold
weatherbeater
of a coat—
a quilted
water-repellent
"sleeping bag"
wrap in
reversible
slate blue/
red rose.
About \$350.

With thermostats
inching lower,
sweater dressing
like this has
extra appeal:
a cozy chenille
knitted top
"cuffed" in
purple angora.
By Carlos Arias,
about \$180.
These four pages:
hair, Bob Fink
of Pipini-Buccheri
Salon and Garren
at The Plaza.
Makeup, George
Newell and
Alberto Fava.
Stores, fashion
and accessory details,
next to last pages.



Warm textures . . . the soft blouson in perforated and smooth lambskin suede, over a cashmere turtleneck, grey flannel trousers. Suede top, Stanley Sherman. About \$280. Cartier watch.



One of the best little "jackets"—a thick, all-wool cardigan, nub-textured and cropped to the waist. Hand-made in Ecuador by Tijuca. About \$120.



A really good-looking raincoat—Daniel Hechter's narrow, zip-front trench in khaki cotton poplin. About \$220.

Paul Amato

Stores, fashion and accessory details, next to last pages.



Cold-weather warmth—and polish! Halston's iridescent poplin all-weather trenchcoat, lined, collared, cuffed in Borg "seal." From Halston Sportswear. About \$350.



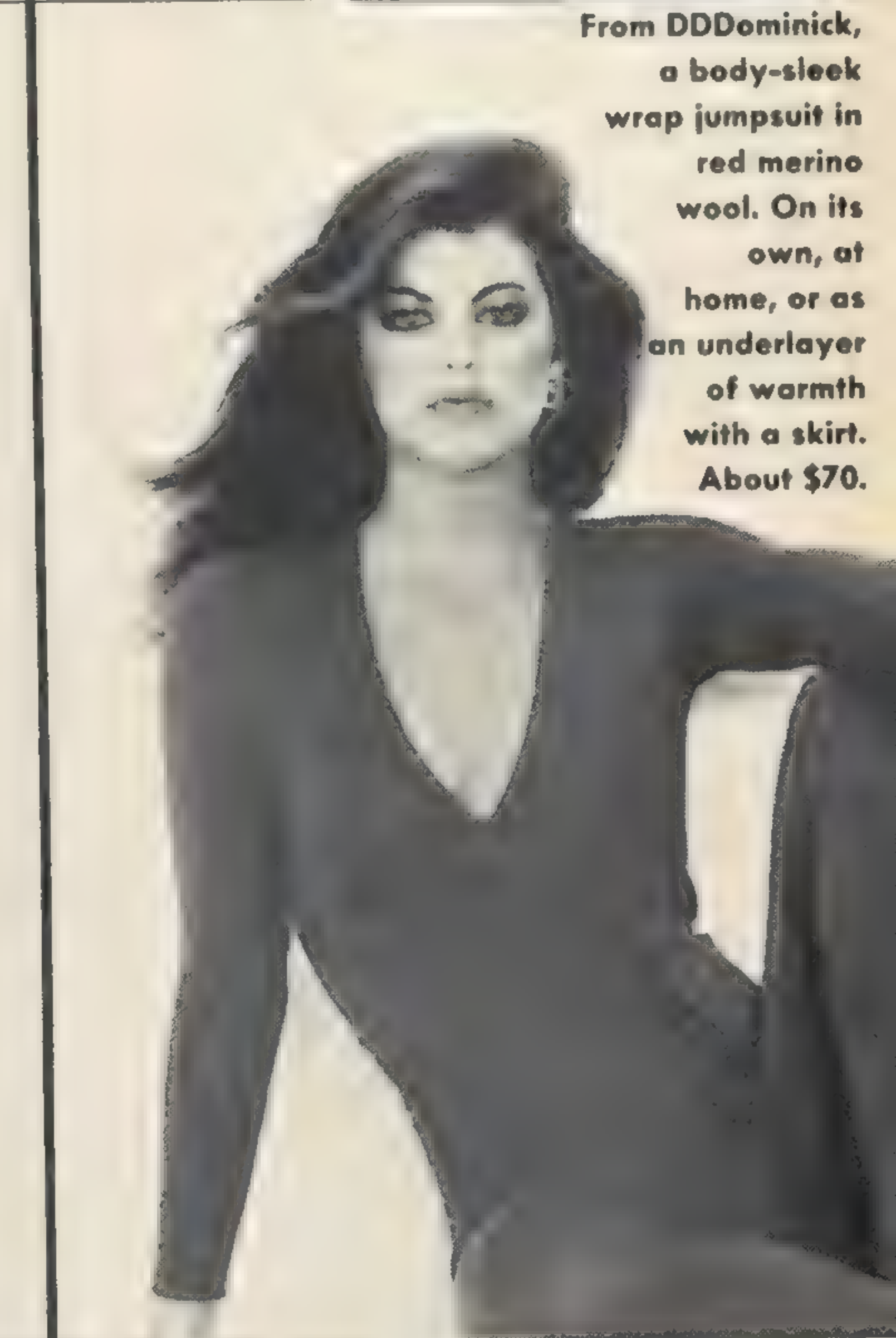
Terrific under any coat: Dalton's body-skimming sweaterdress in black/taupe wool-blend knit. About \$85.



For softness—and warmth: an easy-to-wear dress in eggplant-colored velours—dolman sleeves, buttons down the front. Frances Henaghan. About \$104.



Classic: Pauline Trigère's navy wool melton coat with a big pull-up collar of silky raccoon. For Abe Schrader. About \$570.



From DDDominick, a body-sleek wrap jumpsuit in red merino wool. On its own, at home, or as an underlayer of warmth with a skirt. About \$70.



A different take on casual: Ralph Lauren's black/khaki down vest (\$65), heavy cotton "undershirt" (\$25), corduroy jeans-skirt (\$38). All, Western Wear.



The dash of a stormcoat now—great for the roughest going. In khaki cotton poplin reversing to green quilting, by Agnes Au for Cuddlecoat. About \$270.

Another look at the on-the-move fashion shown on pages 294-325. Basic pieces worked out here, to show the three different fashion styles (at three different price levels): Type A, strictly classic; B, more sophisticated, more demanding; C, casual, freewheeling. But—if you're like most women, you'll find you're a combination of types...

	COATS					
		TYPE A If you're at your best in very classic clothes, the coat to own: Calvin Klein's beaver-collared wool covert coat in a go-with-everything taupe. About \$900.		TYPE B When you're looking for a coat with a certain flair, one that does a little more—Maximilian's blue-dyed squirrel. About \$3,500.		TYPE C What makes this herringbone wool reefer the "best of its kind—" its an easygoing coat that can work for almost anyone over almost anything casual. By Christian Aujard, about \$400.
		In a year of wonderful suits, a foolproof classic: Ralph Lauren's perfectly clean-lined navy-blue serge. . . that moves from day to night with a change of accessories. About \$470.		The most "dressed" suit look: the small knitted jacket-and-skirt in a navy/black hand-loomed wool from Gloria Sachs. About \$500.		The pulled-together look of a suit. . . at its easiest—this short-jacketed Shetland wool tweed with a white silk self-tied blouse. Attitudes by Jendrian, about \$230.
		When pieces-dressing is your way of dressing—Calvin Klein's wonderful wool crêpe blouse and caramel leather skirt studded with nail heads. Blouse, about \$140; skirt, about \$500.		Suit-dressing with a difference: the unmatched suit. . . Halston's shaped deep-green leather jacket and slim black wool/alpaca skirt. Halston Sportswear. Jacket, about \$460; skirt, about \$200.		Instead of a suit, a dress-and-jacket that does the same thing—Adrienne Vittadini's oatmeal knit and matching 3/4-length cardigan. Dress, about \$70; cardigan, about \$60.
		The turn on a classic sweater—color! Here, Calvin Klein's scarlet jersey crewneck pullover (not shown pages 294-325). About \$70.		Sweater-and-pants dressing in luxurious textures, extraordinary color—Mario Valentino's violet cashmere pullover and antelope-suede pants. Sweater, about \$319 (price includes gloves, scarf, leggings). Pants, about \$634.		New version of a sweater set: From Donna Karan and Louis Dell'Olio for Anne Klein & Co. a hand-knit navy cardigan over a fuchsia cashmere crewneck (for color!). Cardigan, about \$130; crew, about \$130.
		The coat that takes you through more bad-weather situations—Rafael's classic khaki trench with a detachable wool lining. About \$440.		If you already own the basics—Mario Valentino's iridescent grey leather jacket, lined in dark grey lapin, with matching leather trousers and a cashmere crewneck. Jacket, about \$1,330; pants, about \$634.		When the weather is bad, the warmth you get from a quilted parka is hard to beat. This one, by Cilantro has a "finish" that puts it a step beyond "gear." About \$136. (Not shown on pages 294-325.)
		If your idea of Saturday dressing is a sweater-and-jeans: Calvin Klein's Shaker-knit cashmere pullover and narrow velveteen jeans-skirt. Sweater, about \$270; skirt, about \$52.		When weekend priorities call for clothes that are casual but more "designed"—Halston's tobacco-colored "karakul" knit sweater and leather trousers. Halston Sportswear. Sweater, about \$120; pants, about \$430.		If the clothes you really like to live in are nubby sweaters and easy pants—Perry Ellis' dimple-sleeved turtleneck, sweater coat, tweed trousers. Turtleneck, about \$96; pants, about \$120; sweater coat, about \$280.
		Sometimes, the key to classics dressing is pairing clean, straightforward pieces with the unexpected—a 3/4-length natural skunk wrap from Perry Ellis for Alixandre. About \$2,200.		The perfect "extra" fur—Calvin Klein's mink-lined waterproof khaki parka (one of the warmest ways to wear fur—any fur—is on the inside!). For Alixandre. About \$6,500.		If you're shopping for your first fur coat (or you want one that's all-around casual), a slimmed-down, un-bulky raccoon. By Grosvenor, Canada, about \$7,500.

378

VOGUE, October, 1979

(Continued from page 297)

athlete. Or lead singer in a rock-and-roll band. Her life today has elements of all three. She works, most often, a six- or seven-day week; her "weekends" may consist of a half-day off on Saturday, a half-day Monday. On *Update* nights, she'll finish work at 10:00 P.M.

"It was a decision I made," she says. "I didn't get into this and find out, 'Oh, poor Jessica. Look what she's gotten into.' I knew that it was going to take this. I knew that I was biting off a very large chunk and it was going to be tough chewing for a good long while. But I would not do this forever."

What she's discovered: "You can't do it all. You can do some things, some times."

"I don't have a life plan. But I did sit down at some point and evaluate what I wanted. And I decided that it may not be possible for a woman to have a career and a family—and start both at the same time. I believe that a woman can get married and have a family and then start a career. Or she can build a career, and then integrate a family into that. But you can't begin both at once."

So, for right now, Jessica has a dog—a Siberian husky—and a strictly standoffish cat. And her answer to the working man's "little woman"—i.e., support system—is to find herself a solid back-up of help. Make an arrangement with her paper boy to come in after school and walk the dog. Get a kennel that will not only board the animals, if need be, but that will pick up and deliver them. And since she's a stickler for replying to all and any letters ("In a job like mine, you're part of the public trust. If anyone writes you, they deserve an answer")—she has a secretary who, from a minimal note in the margin, can flesh out Jessica's reply. Most importantly, Jessica has a housekeeper who's a pro, who keeps the apartment running, gets the shampoo, goes to the dry cleaner's, makes sure that when Jessica gets off the plane in New York she has the dress she needs—without spots or sagging hem. These aren't the trappings of an amply endowed life style, they're necessities. "One day, I woke up and there was no toothpaste in the house. That's when I realized I had to have help. The big things I can deal with; it's the toothpaste that throws me."

If need be, Jessica can carry everything in a briefcase. Like a man. "I've learned to miniaturize everything—iron, hair dryer, makeup things. And I've learned to pull it together rapidly. Use hats. Have scarves that match my blouses so if my hair is a wreck, I can tie on a scarf and have it look like I really meant to do that."

What's invaluable: a good working relationship with a couple of stores, where they'll pull clothes for her (size 4), hold them, accessorize them, have all of it ready for a flying buying trip. Jessica's final solution to no-shopping is to have someone sew for her, someone she trusts. Jessica clips a picture from a magazine, sends it off, suggests a fabric; what she gets back is the completed dress.

"Television is visual," says Jessica, "and how you look is a part of it. It's not the overriding part, it's not the major part, it's not the deciding part. I'm not saying you have to look terrific; but, if you look messy, it's a distraction. I don't want people who are watching me to miss what I'm saying because they're thinking, 'My God, she's a mess.'"

And, for a woman, that means a major in-

vestment of time. "It's a sociological fact that although men and women are both able to do the same job, they bring to it different sets of difficulties. I have a makeup man and a hairdresser. It takes me longer than it does a man to get ready to go on the air."

Right now, she expects to be following a candidate in the 1980 Presidential campaign, and she's gearing up for it like an athlete eyeing the Olympics. "I'm in training, now. I'm trying to build myself up, exercise, eat the right things, get as much rest as I can."

Jessica's way to relax is to bake bread, make cookies (which her makeup man, at NBC in New York swears by), run (" 'til I pass out"), opt out—for a "minute vacation" or a day off, with phones off, at home.

"I'm trying to learn where to pull back. And when I have a day when nothing's going on, instead of worrying about why there's nothing going on and filling it up, I try to say, 'Okay, I have a day. It's perfectly all right for me to stretch out on the couch.'"

"You learn to pace yourself, I guess; and I think that comes from being past thirty. You reach a point where you notice that you can't go on forever without scheduling a break. Because what happens is that you come to a grinding halt, when you least can afford to. And I can't do that."

On a typical Sunday morning, in midsummer, Jessica Savitch is up at five; she does that every day, it's her way to stake out time for herself. She has a *Nightly News* to anchor that night, and the plane for New York leaves at 11 A.M. She downs some cereal, looks through the paper, goes over her sched-

ule, runs with the dog, answers letters at her upstairs typewriter, packs a tuna-fish sandwich—which will be her lunch. Her suitcase is set, she's got her broadcast brown suit in a garment bag. By noon, she's walking out of the Eastern Airlines terminal at La Guardia airport. She checks into her hotel room, presses out the suit wrinkles that have mysteriously spawned during the plane ride, dresses, and hikes the ten blocks to NBC. She now has about five hours to write the news.

In the newsroom, Jessica takes squatter's rights to John Chancellor's desk. There's a 2:30 P.M. rundown of the stories to be covered, a length—thirty seconds, forty-five seconds—tagged to each piece. While satellite film is fed in and correspondents call with copy, Jessica writes—some text, mostly introductions, anything she'll say on-air. Any of this could change at the last minute. At 5:00, she's still typing—but faster; at 5:30, she has finished writing and is heading toward makeup; at 6:30, she's broadcasting live.

After the news, there's still *Update*, at about 9:00, and she's got that copy to write, too. At 11:00 P.M., she's done for the day—and first sitting down to a hotel room-service dinner: chef's salad and Tab.

"Sunday is my toughest day," Jessica says. "I'm always happy Sunday nights. Because I've gotten through it. I'm euphoric."

"You know, all the little girls want to be this, now. But everybody who thinks this is a glamour job—and that it's very easy for women in this business—just doesn't have a real understanding of the sacrifices and gut-level hard work involved. It just looks very glossy on the surface. If you do it well, it always does." ▽



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BETTY FURNESS

(Continued from page 301)

The pressures of this job, Betty says, are "what I like most about my work. I started out being an actress—the monotony was appalling. And when I think of all the years of doing Westinghouse—I can't believe how passive I was. . . . Well, I can believe it," she corrects herself bluntly. "They were paying me so much money I would have done anything. But that's why I'm so comfortable having pressure, variety, decisions. I think stress is good. I think it's healthy. I'm much more concerned about the effects of being bored."

Her taste for pressure is matched by her relish of organization and systems. "I will tell you repeatedly how efficient I am," she says. For instance: On the weekend, she will make a list of everything she wants to accomplish during the week. She carries it in an envelope, along with such items as a notice of a shoe sale, a sample of wallpaper for her weekend house, and a timetable for the train to the weekend house. She checks the list every day to see if there's anything she can do.

For instance: Betty has kept a log of every subject she's covered at NBC, next to an entry of what she wore and how many times she's worn it on the air. (A Ralph Lauren tweed jacket, forty-three times. A Sonia Rykiel blue sweater, thirty-nine times.)

As her wardrobe is essentially built for her job, Betty's attention to herself is equally focused by work. She lives a bit like a long-distance runner. Up at 6:00 A.M. and in bed by 10:30 P.M. "Social life is pretty thin during the week. If we go to a dinner, believe me, we break it up." She obeys her rhythms: "My concentration is best in the morning. As the

day goes down, so do I." She does not drink: "I know I won't feel right the next day. I don't want anything to interfere with my work." She stays away from sweets, sticks to frequent, small high-protein meals. Lunch, for example, might be two slices of steak left over from last night's dinner and served to herself on one of her mother's antique plates ("I recently asked myself what exactly I was saving them for").

Over the years she's had "fits of exercise," but does nothing special now. Hair and makeup are done in the studio "and I don't give it another thought all day." She carries with her only a lipstick. Her home-care regime consists of a long and faithful relationship with Nivea skin oil. This would be many people's idea of spartan. It is Betty Furness' idea of the distinction between what is worth worrying about and what is not.

"I worry very, very much about how I look, but that's overall how I look. I worry about the *kinds* of clothes I buy, about my hair *style*. I go to Kenneth once a year and say, 'How am I going to look this year?' Once I asked him, 'What should a commissioner look like?' But once I've established how I look, the hell with it. I don't think about it."

The freedom from constant concern is also a symptom of confidence. "Finally," Betty says. "I went through so many years of hating my body, hating my hair, hating my face. By the time I'm my age—sixty-three—my body's not all that bad. It's pretty good as a matter of fact." She laughs: "So I didn't have a voluptuous body. Where would it be now? So I'm more satisfied than I used to be."

Characteristic Furness: an all-or-nothing commitment of time, energy, concern. Watch her in her private life. When she leaves work,

it's clear that she leaves completely. "By the time I go home, after a nine- or ten-hour day, that's enough already. And I treasure my weekends. I won't even read pertaining to work. I can't. I've used up that part of me."

Home: an apartment with a great East River view and the serenity of a quiet beach, all sandy-beige and pale blue. Put together by a decorator, Betty says, "because I'm not good at that." What she does do, and well, are large needlepoint canvases that turn into wall hangings and small rugs. This is her way of doing nothing, her therapy, but, "I really try never to do it if I can do anything else. Something in my New England soul tells me it's wasteful of my time."

Cooking: she will not cook for guests because she never learned how, and when she has more time, she will take the time to learn. Not now. Betty and her husband of twelve years, Leslie Midgley, split most of the household chores, except for cooking. Les, a big man with feisty black eyebrows, who is an executive producer of news specials at CBS, does most of it. Betty does the dishes.

If she had more time, she imagines she might use the city more. "We always mean to do better, to get to the galleries, go down to SoHo. . . ." But she does not sound deprived. She knows her limits and has made her choices. She is living what is in effect a two-pointed life, funneling everything into her job and her marriage. Work and love.

"That's true of this phase," Betty says. "A very close friendship-marriage and work. I've done other phases. Les and I married right after I got the job in Washington. Before that, I was alone for seventeen years. That's a long time to be alone. My life was different. It was sillier. I had some giddy fun and some loneliness, too, and I really hadn't figured I would run into a marriage this good, if any. And it is a good marriage and I don't need anything else. I have a very close woman friend, and I'm quite close to the woman who is my producer. And that's about it."

"One thing I've learned in the last few years is that work is *it*. Work is what life is about. Now that would be a fatuous statement to make to someone who collects garbage. But I think work is terribly important because it's satisfying. It's using yourself to be productive. It's accomplishing something you can point to: 'I did that okay.' And I'm enormously lucky because, if I do my work well, I'm helping people."

Furness has worked for forty-seven years, she says with pride. Her career spans the history of her medium. "I was in television before there was television," she says. "I actually did a show in 1945." Conventional TV wisdom decrees that men grow more distinguished as they age and women disappear. Betty Furness has not disappeared. Her next ambition, she says, is "to hang on till I've worked for fifty years," and "to break the age barrier. I want to work past sixty-five, or at least while sixty-five." The New England in her soul rings through every word.

Her greatest secret for energy and success may be that unhampered, unambivalent drive to accomplish. She has no conflicting obligations to tear at her and everything—including an urgent sense of making up for lost time—to push her on. "When I was brought up, most women didn't think of themselves as being anybody. I knew I should think big. In fact, I did a needlepoint pillow many years ago. It said, 'think big,' but I did it in the tiniest letters, with butterflies. It was a joke then, but it is the truth, that pillow." ▽

(Continued from page 313)

with each use, you get a "benefit buildup"—after five monthly applications, your hair will look even better than after the one you had, say, today.

If you do your own color and like to wash it through your hair, Clairol has several kinds of shampoo that condition and color as they sud—their Nice 'n Easy is an absolute cinch. Another fast take on color-in shampoos is Revlon's Colorsilk—twenty-five minutes to be exact.

One of the great things about all these color-care processes has to do with the color dyes themselves—the new formulations. What strikes you immediately is how soft and how subtle the shades are, even though the actual change in formulation is quite slight. Take Clairol—when they, along with everyone else, removed their basic blue dye, a very cold shade with the interminable name 4-methoxy-m-phenylenediamine sulfate, they developed a softer shade for their Miss Clairol line, a violet blue. The other key color they stopped using was an orangey-red, 2-nitro-p-phenylenediamine. In its place, they put a deeper, warmer red.

Both of these new dyes are basic colors that go into mixing many shades, and each gives a different nuance of its own—the golden shades now look a touch ashier; reds, less blond and bright; black with brownish cast rather than a bluish one; white, a bit violet.

The very fact that the new colors are subtler means that they work wonderfully for the kind of hair look you want right now. It

might simply be highlighting. Or all-over color. Or, newest and subtlest of all, the two combined. To get this very natural effect, highlighting is usually done with three or more variations of a single color so you have the same range of shadings that hair has naturally, and then conditioning color is washed through all your hair to make the gradations still subtler. This could be done in the salon with permanent lift like Clairol's Luminize. Or it could be permanent color—here again, L'Oréal's CreScendo would be very good.

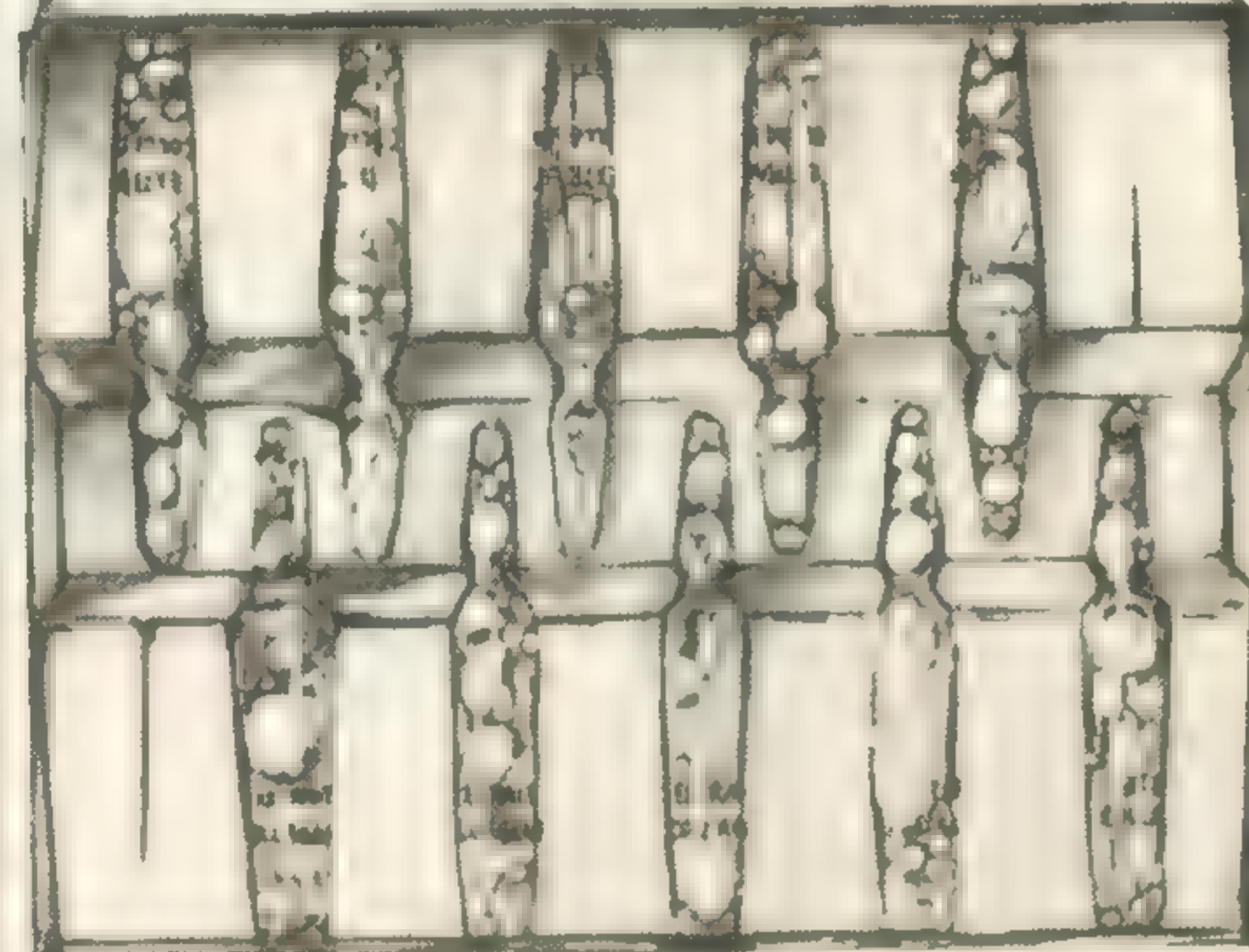
"More temporary color is used in this country than any other kind," according to John Corbett, Ph.D., vice president for technical development at Clairol. "Because," he explains, "it is so quick and easy—no more than five minutes. You run it through your hair only enough to wet it—there is no penetration—and it lasts until the next shampoo. The color it leaves on the surface of the hair shaft doesn't really change the shade of your hair, it simply enhances it."

One very fresh twist on temporary color, incidentally, is what Louis Licari has done at La Coupe in New York. His conditioning temporary-color shampoos—Golden Color Gloss—are available in six-packs (mixed to the right shade for you) so you can have your own formula washed through your hair after highlighting in the salon and then use the same blend every time you wash your hair at home.

Color-washed highlighting is certainly one of the newest and easiest ways to have great-looking hair. Salon upkeep is almost negligible—a matter of every three months instead of every three weeks. And fresh enhancement is as simple as a daily shampoo. ▽

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PIA LINDSTROM

(Continued from page 299)

ganized. "There are no shortcuts to keeping house—no 'ten easy answers' to ordering your life. I just start at seven in the morning and keep going. I take care of things as they come up. Fortunately, I have a lot of energy, I have good health, and I tend to be an active person anyway."

When pressed, Pia will admit to having certain time-savers—shopping by phone, for one. Not food shopping—that she takes care of in person with a weekly trip to the supermarket for staples, a walk every couple of days to the neighborhood produce and meat markets to pick out what she wants and have it delivered—but for determining what stores carry a particular household item she needs, such as closet shoe racks.

Another shortcut: her system of clothes shopping. "I don't have time for comparison shopping," she explains. "I buy most of my clothes one season ahead from Seventh Avenue designer Anne Marie Gardin—I know that her things work well for me and she sends me dresses and jackets to try on at home—and from two boutiques whose clothes I like. The salespeople hold things for me until I have time to come in and try them on."

The priorities of family and career often leave Pia herself in third place. When she has to eliminate things from her life, the cuts come from her personal area. "I rarely have time for myself. I only go to the hairdresser (Xavier) when I need a trim. I wash and blow-dry my hair and put it up in electric curlers every day myself. I do my own nails

because I don't have time for manicures anymore. I haven't read a novel in years, although I'm reading all the time—books, magazines, newspapers—because I have to be up on things, I never know whom I'll have to interview next. I don't socialize—I talk on the phone with my very close friends every few weeks, but I rarely see them. But I think that's just part of living in New York—we all have such busy lives."

Does Pia ever resent the dual demands made on her as a career woman with a family—demands that probably wouldn't be made of her if she were a man? "I accept that there will be these differences," she says, "I'm not looking for injustices—staying home all the time would probably be harder for me than doing all the things I do now. I don't think about it too much—I just go out and do it."

Living in the city allows Pia to spend more time with her sons, time that she is able to spend because of the way her work life is now structured. Being anchor-person on New York's WNBC NewsCenter 4 five nights a week, and reviewing plays, ballet, and opera on the late news, means that she usually doesn't get into her office before one or two o'clock in the afternoon, leaving time for children, home obligations, and business-related phone calls in the morning.

Having put six years in her career before she had her first son was a big plus, Pia thinks. "A lot of women say that having kids keeps them from getting ahead—but I had already established my career before my children were born." And, when each child arrived, she took off seven months to be with him. Pia feels that her children, far from hindering her, are among the best things that

have happened to her. "They give me the centering that I need—even more than my job does. Having them helps me in my work, my life—helps me to understand people better. I never knew I had so much love and so much anger inside me until I had children. Justin knows how to push my buttons—he can make me go bananas sometimes. I didn't know if I could love a second child as much as the first; but, when Nicholas was born, I found another door opening."

Twelve years ago, when Pia started out on TV in San Francisco, first on an early morning talk show, then as a street reporter covering such 'sixties issues as anti-war demonstrations, the Black Panthers (and even getting gassed once), she didn't have much flexibility in her work schedule. "I covered what I was told to cover—I had to wait around for people to appear. Now I only go somewhere when I know they'll be there." In New York, she continued reporting hard news for CBS, before going to WNBC as a feature reporter, filling time slots with stories of her choice—then becoming their arts editor/reviewer. What's next for Pia? She isn't sure—"I've reached a plateau"—but does believe that live programming is going to have a bigger place on TV and she wants to be ready for it.

Does she have it all—this beautiful thirty-eight-year-old woman with a supportive husband, two bright, attractive sons, an established career in a glamorous industry? "I don't know if you can ever say that you have it all," Pia answers. "It's a frightening thing to admit—because I could lose it all, too. The children will grow up and leave, I will get older. I just never take it for granted—I am very much aware of the temporary nature of it all." ▽



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MELBA TOLLIVER

(Continued from page 300)

And she does keep an extra outfit at the office—in case.

To save time in the morning, she dabs on just a bit of makeup "so I don't scare people on the way in." Later—between phone calls at her desk—she'll do a quick, thoroughly professional job of making herself up.

Melba's a woman who has the details of her life in focus. Her day is like an accelerated, streamlined version of an ordinary woman's day. A single morning might include: filming a segment for "Melba and Company"; coordinating a midday film-editing session; writing a speech from notes jotted down at breakfast; taxiing off to Brooklyn to speak at a graduation. How does she keep to her tight schedule without going crazy? "The thing that's important to me—and I guess on my tombstone they'll write 'This lady spent all her life trying to get organized'—I make lists for myself of things that I just must remember."

Essential: to be organized, but also to be flexible. "The trick is to realize that things are not going to go smoothly 90 percent of the time. Just knowing that saves me a lot of frustration. Wherever I am, I try to take something with me, like phone numbers—just so I feel that I'm not wasting time—that, O.K., this isn't going the way I wanted it, but here's something else that I can take care of in the meantime."

Another secret is meditation, which she practices at least twice a day. "I sometimes get anxious, saying 'what am I doing here? I should just have my pencil in my hand and be

furiously writing!' But I know from practice, from past experience, that it's just better if I sit and really try to meditate."

Experience: That's what an active woman of forty produces as her trump card. As an anchor-person, Melba's learned that stress shows on her—so she'd better be as relaxed, as comfortable as she can be.

Image: Melba before the 5:00 P.M. show. She comes to the set looking fresh, attractive. ("You know what I do sometimes? I put perfume on, even though no one can smell it. Because it makes *me* feel good. And every time I do it, I say 'This is ridiculous'—squirt, squirt—'who knows?' It just makes me feel a little fresher.") Melba carries her makeup in a blue drawstring bag that says "Seagram's Crown Royal" on it. Four minutes before show time, she's powdering the shine off her face. Joking with the cameraman, talking with her partner, stretching a bit. Sometimes she brings yogurt up to the set with her, or tea. "They joke that I always come to the desk like I'm moving in. . . I just feel, look, I want to feel at home here. There's nobody there in that camera—and sometimes I feel I'm really trying to talk to someone there, not just this one eye staring at me. And I feel like saying: 'Look, do you know what happened today? Let me tell you about this!'"

When a news story is just breaking, the stress can be almost unbearable. New names, new facts, and no easy way to cope with it all. What Melba tries to do is to accept her nervousness. "Once you recognize that you've had the feeling before, and you've been able to handle it, then you're not so afraid. That's when you really learn what experience is all about. Afterwards, I say, 'God, how did I get through that?' But it's not something you can do practicing in front of a mirror. You have to go through it."

Other tension fighters: talking things out with friends; taking short walks. Running is something Melba does to clear her head out. Once she's done that, no matter what else happens, the day can't be a total loss.

A way of ordering her life, savoring it. Beyond that, a way of seeing herself—not as an aggressive, driven career woman ("I don't feel driven about anything") but as a woman in the process of growing, changing herself, perfecting her skills. Gauging her success, not by others' opinions of her but by her view of herself: "A lot of impressions people have about you are really exterior, they're not anything you've incorporated into your life. I don't wake up thinking of myself as a Black person. I don't wake up thinking of myself as a woman. I don't wake up thinking of myself as an anchor-person. I am myself, and all of these things are part of me. I'm also a former Girl Scout. But I don't just dissect myself like that. I am who I've always been, changed by whatever experiences I've had."

After years of working, a marriage that ended in divorce, Melba knows there are no easy routes to success or happiness. Her own priorities are clear: fixing up her Brooklyn home, seeing her friends, mastering the complexities of her job, improving "things about myself that I may not be all that happy with." Without a husband and children, Melba feels free to try new things, make changes in her life—and that's a wonderful feeling. "On the other hand, my mother says, 'What are you going to do when you get old and have no children or husband to take care of you?' You get something and you give up something. What they say is there's no free lunch, right?" ▽



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LADIES' EMB. BLOUSES OF SHANGHAI CHINA

(Continued from page 309)

While men's discovery of facials and moisturizers is significant, the biggest change of attitude has been in younger women, women in their late twenties and early thirties—the post war baby-boom babies; a demographically significant group who made up the mid-'sixties, early-'seventies youth cult. Now far from over the hill, these women perhaps are discovering their first wrinkles, or, more accurately, are simply newly conscious of their skin.

"Modern women, who are part of today's working force, know the value of a smart look. They know they not only have to dress well, they have to look well—and that includes healthy skin," says Arthur Noto, vice president and general manager of Erno Laszlo.

Understanding your skin

That change, a different role, has made the American woman more aware of the vital importance of her health, her general well-being—her skin. Says Joseph Gubernick, vice president of Estée Lauder research development: "The damage you do to your skin today cannot be repaired tomorrow. Once collagen in the skin breaks down, it is not reparable. (Collagen is the skin's protein component. Young skin is smooth and firm because the collagen is undamaged.) Fortunately, more women are becoming aware of this fact and are beginning to be more concerned about what they will look like in ten years. Therefore, they are spending more time taking care of and protecting their skin. They realize if they don't do it now, they can't catch up later." Increasingly aware of this, women are learning about environmental factors—particularly the sun—which could damage the skin.

The California girl, with her deep-tan skin and sun-bleached hair, may have been the idol of the 'seventies but, as a woman, she has more than her share of wrinkles and will spend more than half of her life paying for her sun-drenched youth.

"The American ideal is that a tanned skin is a healthy, happy, and wealthy one," says Leonard Lauder, Estée Lauder's president. "As long as that is the American dream, you are going to see women looking older much more quickly in the United States." But women are showing a growing awareness to the danger of ultraviolet light lurking in the sun's glorious-feeling rays. "At last, women are beginning to realize that this year's super tan can produce next year's wrinkles," notes Coty president Donald J. Flannery. Like many other cosmetics companies, Coty is increasing the sun-protection level of many of its products.

Today's increasingly discriminating woman won't be satisfied just by reading the words "sunscreen added" on a package. Now an avid label reader, she wants to know how much protection each product offers. Some companies already list a product's Sun Protection Factor (SPF) on a scale of 1 to 23 (23, a sun block, offers the most protection). Other companies have specific products for specific needs: Bonne Bell, for example, is best known for their sports-related treatments. And one of Christian Dior's newest products is Sport Day Creme. But how much sunscreen do you really need every day? "PABA is in our sun block—but why wear more than you need, especially in the dead of winter or

in dark places? Be conservative about sun block; use the highest level of protection only when you need it. It's like using too much aspirin," says Clinique's executive vice president, Carol Phillips. "Aspirin is wonderful—but only in moderation."

No more promises, promise?

"My skin is my most important asset. I want products that work," said one of a growing number of women, explaining why she's willing to devote more time and money to finding the right makeup than to finding the right skirt. The cosmetics industry is responding to her concern with increased research and testing. (In addition to a large research budget, Revlon, for instance, spends a considerable amount of money on product testing as well as putting a premium on finding gentler treatment products that still do the job.) Cosmetics companies vigorously screen products for irritants and produce a growing array of products that are fragrance-free, make sure that claims are in line with performance and that products work. Federal Trade Commission crackdowns on excessive claims have ensured more clearness and specificity. In responsible companies, product claims now go through stringent internal legal and laboratory approval.

More "science"...

"I believe in companies with huge laboratories," says Lancôme's Jean Caste, whose lab employs one thousand people, a third of them in basic research. But the cosmetics companies' push towards what's medically possible presents a problem. By law, cosmetics are not allowed to alter the physiological functions of the skin—or they are classified as drugs. (A drug requires pre-approval of the Food and Drug Administration, which can mean years of delay and several millions of dollars in added costs to a company.) As cosmetics become more effective, the question—what is a drug?—will become more important, and the FDA's role in determining what is marketed will grow. Perhaps companies like Elizabeth Arden and Charles of the Ritz, which are subsidiaries of major drug companies, will make the leap. If they do, the change could revolutionize the cosmetics industry, and the products as well.

In the meantime, there are some basic limits as to what cosmetics can do: Products for oily skins cleanse, reduce oil, and temporarily tighten pores. Dry skins are more difficult to help. Instead of simply coating skin with a greasy film, today's moisturizers penetrate the skin with moisture-holding elements that last for hours. Sunscreens can block premature, sun-caused wrinkling; eye creams and moisture masks can give special added moisture, as can a moisturizing makeup base. Some products temporarily can give a "younger" look; but at this point no product, however expensive, can remove wrinkles. Only cosmetic surgery can do that.

As cosmetics get more serious, dermatologists are becoming more willing to explore their value. Says Albert M. Kligman, M.D., Ph.D., professor of dermatology at the University of Pennsylvania School of Medicine, "I think the time will come when dermatologists in their residencies will learn about moisturizers, soaps, and what's in permanent waves."

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(Continued from page 361)

one of the Rothschilds; and it was the annual habit of Edward, Prince of Wales, and his eternally beautiful wife, Alexandra, to go down to lunch informally with the family and look at their famous rhododendrons. On this occasion they had stopped to receive some gift from a school, I think a crucifix that had been found buried in the garden.

In this suburb, there lived a number of navvies who were employed on the embankments of the Thames, strong men who got insufficient reward for their strength, who kept the river within bounds, maintained roads and bridges, but lived as poorly as any class and were often without a fixed home, wandering from one part of the country to another and from one continent to another. When they were having their midday bread and cheese in the pubs, these men had heard that the Prince and Princess were round the corner, and they rushed out to see what they could; and what did they get, over and above an unexpected view of royalty? Why, they got little Susie and her Ma, little Susie crying out to her Pa, who must have had a delicious time begetting her on her pretty Ma, standing there deliciously blushing at being detected as the royal instrument of joy! How wonderful to think of the Prince of Wales, who had everything he wanted, probably including lots and lots of Susies with exquisite Mamas! So they lifted up their voices and cheered, cheered the Prince like mad, and bade him keep on doing what he had been doing, obviously because if he were doing that sort of

thing they would most easily be imagining themselves enjoying the pick of the basket, too! It was the quality of the laughter that I remember all through the years; and those deep, loud guffaws voiced the secret of the Edwardian era.

Mind you, it was all a mistake. My cousin knew all about Susie's Ma. She was the young and perfectly respectable wife of a much older German, who owned the best bakery in the suburb and who was well-known for his likeness to the Prince of Wales. Such confusion often arose, because in those days large numbers of Germans worked in Great Britain, and Edward closely resembled a vast portion of the German male population. When these

—
“Those deep,
loud guffaws
voiced the secret
of the Edwardians”
—

two facts worked in together, scandal raised its head: and what a cheer such scandals got! How bright the eyes of those who reported them, how deep the chuckles! It is a mercy that Queen Victoria never knew what was going on. She took such a dark view of unlicensed joy that long after Edward had been caught in alliance with a lively lady, she always alluded to the incident as “Bertie's fall.” How shocked by her subjects she would have been if she had known that they loved her much better because they hoped, and believed, that Bertie was positively lolling about.

That is what I felt about the survivors of the Edwardian era, when I met them in later years. They were highly self-indulgent, but theirs was not a simple state of hoggishness. They fulfilled a social function by demonstrating how comfortable life could be, if one could concentrate on one's own comfort, and how much better they were for being cosseted. If one were not in their happy state, one could hope that one would somehow latch on to this blessed state. Just contemplation could do it. The fortunate rich could keep racehorses. If poorer, one watched Lord Rosebery's stable. Oh what a joy when at last he produced a Derby winner, and one had backed it! One became Lord Rosebery at several removes. This infatuation with the upper classes sprang from no delusion. To be rich had many heavenly side effects.

One of the great advantages that the upper classes enjoyed then that does not exist now was the absence of birth control. This was hard on all the Duchesses and Marchionesses and Viscountesses, but very good for their children. They came into a world full of brothers and sisters and uncles and aunts and cousins, all brought up by efficient nannies who smacked them when they needed it (but never too hard, because a nanny sacked from a grand house never got into another). All these relatives grew up amiable and relaxed and married well, and had lovely grand houses, full of lovely things, surrounded by lovely parks; and they took turns at staying with each other. Everyone must have noticed

how the rich and great, or the not-now-so rich but still greatly titled, never stay at hotels (unless they are driven to it) but always with relatives or friends. All over the Continent the web spreads. “I am going to Germany to stay with Bernard and Michaela.” “Who are Bernard and Michaela?” “Distant cousins, the ———.” Then a name comes back, obscure since the Thirty Years War, but the house is still standing and welcoming; and in the Edwardian era the welcome was as the sun and the moon and the stars all singing together.

And the libraries, the beautiful libraries with the furniture specially designed by Chippendale, and the treasures of books: not only the lovely old books, but the new books! There was an American called Warren who took a beautiful Tudor House stranded in the middle of the Sussex town of Lewes: he used to have all-male house parties to which the cultured rich and Oxford and Cambridge dons met and feasted. One such don was driven back in a railway carriage that belonged to an elderly man whom he had never identified during the weekend, who now asked him to do him a favor. Would he prepare a list of recently published books which he had found interesting? “I always go home from Mr. Warren's,” said the elderly man, “with some good book lists from you young people.” The young man wrote a long list, the elderly man scribbled something on it and put it in a pocket, and then the young man asked for it back, that he might add to it, and when he got it, exclaimed, “But you are telling your bookseller to send ‘the usual five copies!’” “I have five houses,” replied the Earl of Rosebery simply.

For the women, there were other advantages. One could always look one's best. The other day, my sister and I went to a sale of furniture that marked the departure from a house in the Welsh borders of the family that had occupied it for a couple of centuries. It was full of antique dealers and tourists, and two of these last, pretty Australians, asked us, “Can you tell us why they had this long row of tiny little bedrooms along this corridor, quite near the guests' rooms?” They could hardly believe us when we told them that these had housed the valets and maids whom the guests brought with them. Had we, they said, benefited by such a dispensation? Hardly, we said, time and our finances were equally against it, and of course, we said, nervously, it was a terrible waste of money. But, after all, think of what it must have been like for women to go away in confidence that during their stay they would look their best.

Edwardians would come down to breakfast in a coat and skirt, they would change for luncheon into a dress, they would take a walk and then rest, and then change into garments of a type now forgotten called tea gowns, and then they would have their hair done by their maids and then they would change into splendid evening dresses; and all these dresses would have been pressed by their maids, who would also have put pads on the eyes of their mistresses while they rested. The lovely ladies must have come down to dinner looking like flowers in the hands of a really good gardener. Then they ate dinners, not with the unrestrained greed that the long menus suggest. No woman ate the whole way through that, but she could eat plentifully of the great nutrients, proteins, and healthy foods. So they hunted all day in the winter and danced all night in the summer and lived till they were in their nineties.

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But curiously all this did not give Edward what he really wanted from this world of beautiful women. I do not think that he was associated with any woman as beautiful as either his own wife, Alexandra, who was sublimely lovely even in her later years, or as Susie's mother, the German baker's wife in the Thames-side suburb. He liked the jolly Jack-Tar sort of woman that went yachting in those days, and the tough eggs (not yet christened that, but truly that) who went to the races in the terrible tailor-mades of the day which were like tweed coffins.

One of the hallmarks of the women he liked was a booming voice. A conversation between Edward and one of his ladies must have sounded grotesque if it were overheard, and that must often have happened in some of their old houses where they met: the rich guttural of the House of Hanover, spiced with a robust, marine-flavored call such as might have been suitable uttering such obscure exhortations as "Belay, there!"

But, of course, what got Edward in the end was that strange electric force, intelligence. When he was well into his middle years he met Mrs. Keppel, who was a pretty woman, a very pretty woman, and no great beauty, but who had sense and a keen apprehension, and that very sensible apprehension that as life is short the shrewdest thing is to be kind, and do justice. It was her witty and kind talk he loved. One night in the beginning of this century, a man of letters was walking home through fog-bound London, through murk so thick there were no carriages on the street. He came round a corner into a famous square

on a party of linkmen coming along with their lit torches, very slowly, because the man who was walking in the middle of them was elderly and obese. The man of letters paused to watch the party as it came to its destination, a house he knew a few steps away. The obese man was Edward, and he had walked a mile or so from Buckingham Palace not to miss a dinner engagement with Alice Keppel.

This was a wasteful era. If it entertained the grand things with a vision of luxury, it still could not afford that luxury. But a sense of the realistic did not founder during that period, it just ran underground and came to the surface later. There never was complete subservience. There is a remark I have always treasured, as a proof of the underlying vigilance of the British people. In the nineteenth century, a Duke burdened himself with an unworthy Duchess. When her husband died the lawyers came down and arranged for household alterations due to the new circumstances, which they varied at the instigation of the angry Dowager. They called in the aged butler, who refused to accept these new instructions. They told him that the Duchess insisted on them. The butler replied, "I think you gentlemen will be betraying your duty to the family if you do not keep in mind that her Grace is utter rubbish." Now, that is much more to the point than anything that got said in the French Revolution. ▽

Photographs on pages 360, 361: Prince of Wales, and picnic scene, from Atheneum, "Edward VII: Prince and King." Insets, from Penguin, "King Edward VII." Langtry, courtesy of Mary Malcolm.

BEAUTY COLLECTIONS '79

(Continued from page 383)

base, and an occasional moisture mask may work for one woman, while another needs balancing soap, toner, a light moisturizer, sun block, a non-greasy base for oily skin, plus a frequently applied clarifying mask. As products do more performing, simple categories such as dry, normal, and oily are almost too broad. (Calvin Klein says a skin plan should take into account not just skin type but age, season, occupation, exercise program, travel plans, and, most of all, environment.)

"The point is not to put any product in the hands of a woman, but the right product in the hands of the right woman," explains Revlon's Paul Woolard. But finding out what's right for you can be confusing. Bloomingdale's New York store, for example, carries forty cosmetic lines, each one offering dozens of products (about fifteen hundred items in every line) in a wide range of formulations. Explains Charles of the Ritz's Simone Hoffman, vice president and general manager, "The beauty specialist's role is changing and growing. She's becoming more important. The one who makes it work." Chanel calls it "clinic at the counter"; Laszlo, "the regime"; Payot, the "institute." Charles of the Ritz calls their new, individualized treatment line "prescribed skin care," and Lauder is naming their new line "Lauder Prescriptives"; but whatever you call them, these plans mean the saleswoman behind the counter will be more helpful, better trained in analyzing your skin and prescribing products that are better integrated and more specific.

Makeup-plus

Anti-pollution and suncreening bases, moisturizing lipsticks, conditioning mascaras—

the trend is toward makeup-plus; makeup that offers more than just color, that's part of the treatment-is-good-for-you school. Just as cosmetics houses are developing treatment products, so treatment-oriented houses are bringing out their own makeup-plus—bases with treatment. Orlane's successful B-21 line is one example.

But does makeup-plus really work? Again, the answer is "yes, but . . ." Yes, but it's important to remember that while a moisturizing base may be less drying than an ordinary foundation (certain pigments used in bases are drying, which is one of the reasons why you should put on a moisturizer before a base), it doesn't take a good moisturizer's place. Makeup-plus products must also use treatment ingredients in moderate amounts or they will change texture or impair the product's original cosmetic function. In other words: intensive treatment still comes only from treatment products.

Changing

Women are becoming treatment and performance oriented and less worried about price. Time is a factor, but since this change—this focus on skin care—comes with the growing awareness of self, one offsets the other. "Even though women are busier and are under increased pressure," says Robert Kamerschen, president and chief executive officer, Max Factor, "they're learning to manage their time to make room for what's important—and what's important to them are their looks."

"Women are more confident, outspoken, and involved," says Coty's Donald J. Flannery. "And when you're more involved, you're more concerned with looking good." ▽

Blythe Holbrooke is a free-lance writer/reporter, based in Washington, DC, and NYC.

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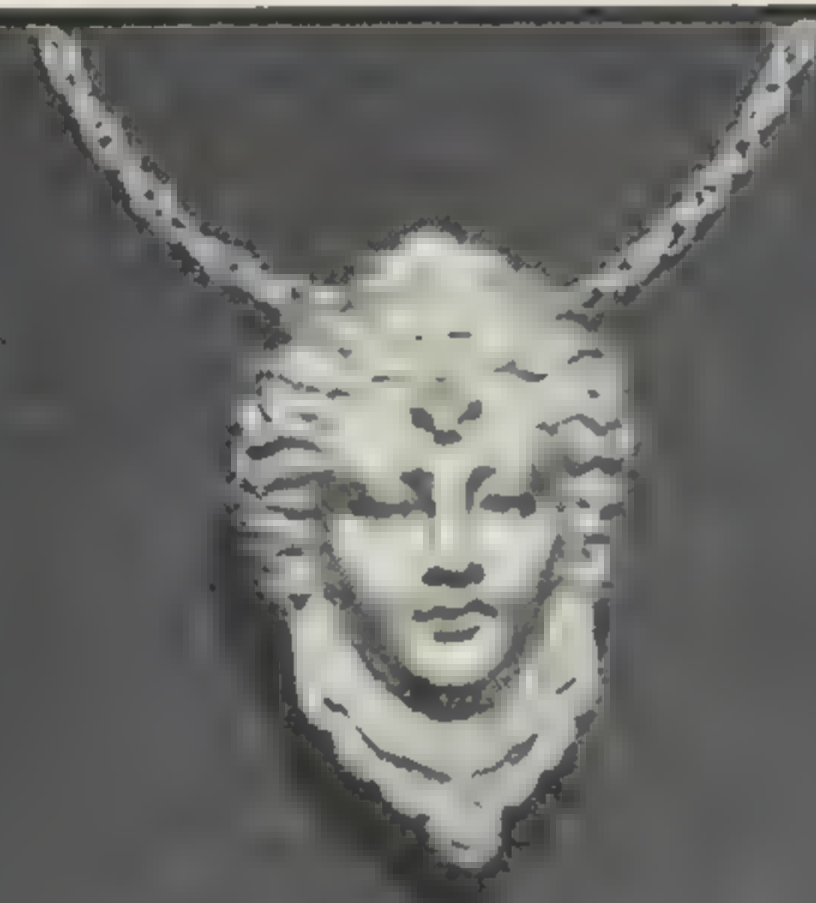
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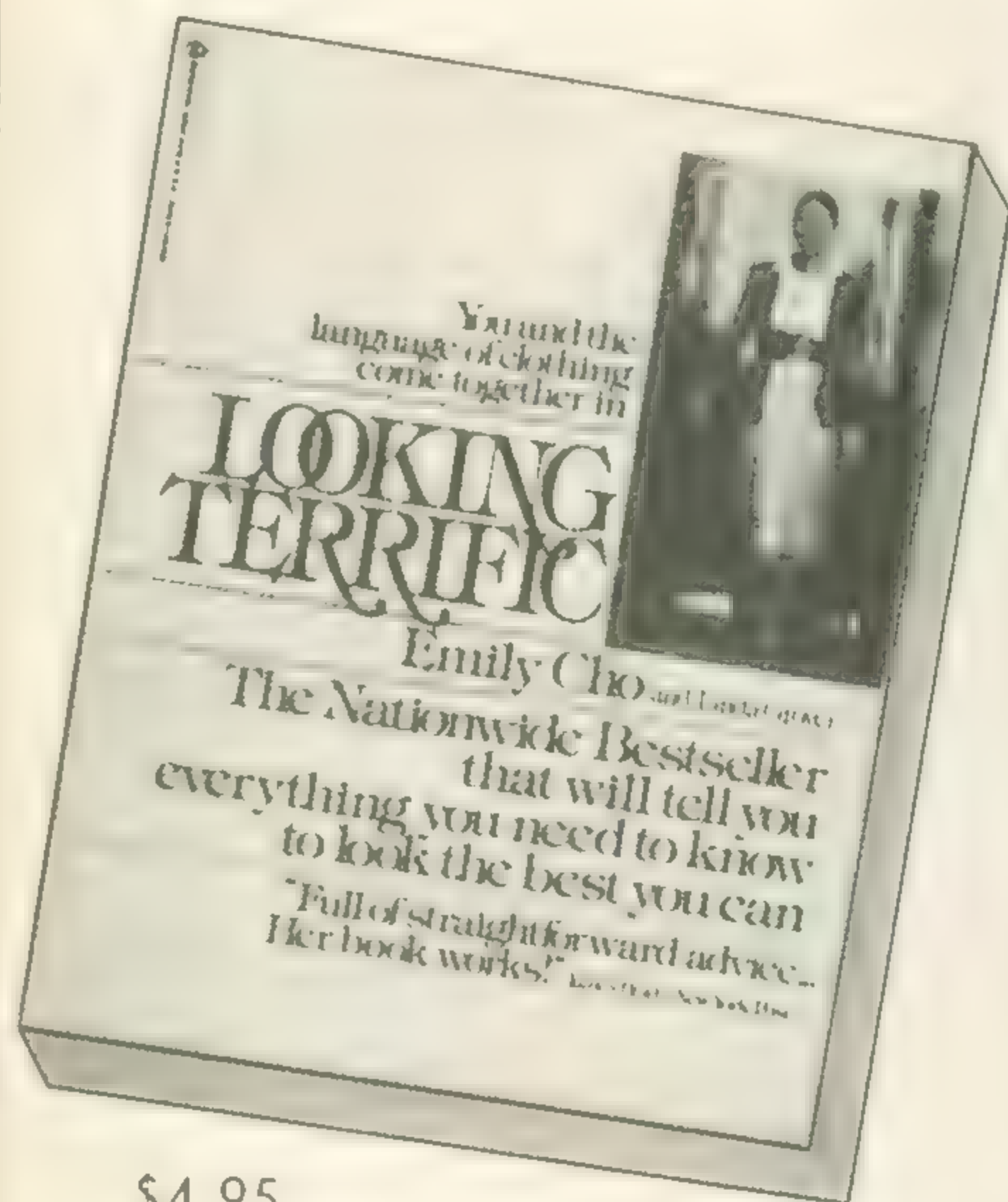
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ARSHILE GORKY

(Continued from page 355)

ments drawn from both Cubism and Surrealism. During his own life, however, Gorky was criticized in many quarters, even within the art world—first for being overly dependent on Picasso, the hero of his youth, later for deserting his WPA and Greenwich Village comrades for the stylish Surrealists who took refuge in New York during World War II. Stuart Davis, sometimes called the “third musketeer” (along with Gorky and John Graham) of the New York avant-garde of the 'thirties, turned against his good friend when Gorky rejected the hard-edge flat planes of Cubism for the more mysterious ambiguous space and dreamy imagery of Surrealism. Davis saw the strange forms that began to displace the geometric shapes of Gorky's Cubist paintings as “moths sifted into his prayer-type rug.” He criticized Gorky for putting his virtuoso talents “to the service of an inner landscape where gusts of some very loose-life literature obscured the vista.”

Like any truly universal artist, Gorky was full of the kinds of contradiction and ambivalence that create the tension and complexity of great art. Although he would not compromise his art with propaganda, he believed that the enormous public murals he painted in a Cubist style during his employment on the WPA were art “for the people.” There are photographs recording Gorky at work on his two major mural cycles, the ten panels for the Newark Airport painted in 1936–1937 and the murals for the Aviation Building in the 1939 World's Fair. These paintings were lost until recently, when art historian Ruth Bowman began a successful search for the Newark Airport murals, with the help of The Newark Museum.

This month, the rediscovered and restored panels of the original 1530 square feet of Gorky murals depicting the epic subject of *Aviation: Evolution of Forms under Aerodynamic Limitations* are on view at The Hirshhorn Museum in Washington, DC. Inspired by photographs of airplanes, which Gorky dissected and recomposed, the paintings contribute a new dimension to our appreciation of Gorky when he was a Cubist who used geometry in a personal way to express subjective fantasies.

For the idea that Gorky became a Surrealist overnight—once the Surrealist kingpin, poet André Breton, decided to adopt him into the fold in the early 'forties—is a simplification of Gorky's gradual evolution from a Picasso imitator into a powerfully original artist who led the way toward a free painterly style incorporating organic forms doodled from memory with the technique of visual free association the Surrealists called “psychic automatism.”

For Gorky, the technique of automatism opened the way to a looser more “painterly” painting with open contours and floating lines instead of closed Cubist planes, a style that utilized elaborately detailed drawing and atmospheric space that could not be interpreted as belonging to familiar or corporeal objects depicted by Cubism. In this new style, invented by Gorky, forms were no longer anchored to the ground or to a horizon line, but floated freely in space like Miró's balloon- and kite-like creatures, well-known to Gorky.

In the foreword to a 1950 memorial exhibit of Gorky's paintings, Adolph Gottlieb as-

sessed Gorky's contribution as the “wedding of abstraction and surrealism.” This was a wedding his contemporaries were pleased to participate in; but, when Gorky drew away from his old haunts in Greenwich Village, they began to reject both him and his art.

After Gorky's death, however, many facts regarding his true past—as opposed to the fabricated stories he gave out regarding his relationship with the Russian revolutionary playwright Maxim Gorky and his studies with Kandinsky—emerged that explained Gorky's behavior, proving his dealer, Julien Levy, to be quite accurate in his description of Gorky as a “camouflaged man.” Gorky had invented a history, changing his name from Vosdanig Manoog Adoian to Arshile Gorky to hide a past he could not bear to remember. In letters to his sister Vartoosh, with whom he had a lengthy correspondence in Armenian during the last ten years of his life, Gorky maintained he hid his true identity as a descendant of an ancient aristocratic Armenian priestly family for fear his art would reflect badly on the Armenian people!

As Gorky's Armenian heritage becomes more acknowledged as a primary source of his art, the exquisiteness, passion, lyricism, and love of nature in his works seem more related to his early experiences in Armenia, which, because they were so painful, he pushed to the back of his mind—until the idea of psychic automatism opened the door to his fertile imagination, crowded with memories of beauty and horror. For, although some felt Gorky exaggerated his sufferings for effect, his life began and ended in tragedies beyond imagining:

Gorky's family was virtually wiped out and his mother starved to death in his arms during the Turkish massacre of the Armenians, when she was thirty-nine and he was fifteen. With his younger sister, he found his way to the United States, where he continued the art studies he had begun in Armenia. Throughout the 'twenties and 'thirties, Gorky was desperately poor and lonely. For a few years in the 'forties, when he had found in Agnes Magruder or “Mougouch,” as he called her, the ideal “imaginary wife” he once painted, Gorky experienced his only happiness. His art flourished in tender landscapes inspired by the countryside in Connecticut and Virginia.

But Gorky, who believed himself the victim of a tragic kismet, was soon overtaken by destiny. The last two years of his life, when he painted many of his most beautiful and moving works, were like the Biblical trials with which God tried Job: In January 1946, his studio-barn in Sherman, Connecticut, where he planned to move with his wife and two young daughters, burned down and he lost dozens of paintings and drawings in the fire. The next month, he underwent a colostomy operation for a cancer he knew was incurable. In June, 1948, his neck was broken and his painting arm paralyzed in a car accident. A few weeks later, his wife left with their children. When Gorky's body was found hanging from the rafters of his studio, there was shock and sorrow in the art world. On a wooden picture crate, he had written in white chalk: “Goodby My Loveds.”

Today, the qualities of Gorky's refined and tragic art are becoming more and more evident, especially those of his very last paintings, which looked to some unfinished, but now appear among his most timeless statements of pain transformed into a profound and moving art. ▽

LAUGHTER

(Continued from page 331)

But exciting new evidence indicates that humor may directly help fight pain and such inflammatory conditions as arthritis. Mirth and laughter stimulate the brain to produce catecholamines, the so-called "alertness hormones" associated with the fight or flight response, says Dr. Fry. Scientists think that these hormones, which include epinephrine, norepinephrine, and dopamine, may in turn trigger release of natural pain-killers, known as endorphins. When the level of endorphins in brain tissues increases, the perception of pain is diminished. Some studies suggest that increased levels of catecholamines in the blood help counter inflammation, Dr. Fry says. This means, theoretically at least, that laughter should be beneficial for arthritics and people suffering from allergies.

These physiological effects can occur without the belly laugh, Dr. Fry adds. A feeling of mirth—the inner response to the perception of humor—is sufficient to activate catecholamine production.

Dr. Fry suggests that humor—or rather the lack of it—also plays a role in the downward spiraling pattern of depression. "As a result of the decrease in mirthfulness, there may be some physical effects taking place that contribute to the suffering of depression," he says. "You get a little depressed, your sense of humor is dampened, you laugh less, and consequently the beneficial effects of laughter are diminished. It's a vicious circle."

Psychologically, the ability to laugh or see the humor in a situation is every bit as important as the laughter itself. A person with a true sense of humor is "one who can take a comic view of life's ups and downs while maintaining empathy with his fellow human

beings," says Raymond A. Moody, Jr., M.D., a Charlottesville, Virginia, physician and author of *Laugh After Laugh: The Healing Power of Humor* (Headwaters Press). This does not mean glossing over life's tragedies, he stresses. Laughing at everything signals denial of reality and, ultimately, madness.

A humorous way of looking at life requires an ability to step back from a situation and view it with a certain detachment—what the nineteenth-century English novelist George Meredith called the comic spirit.

"Humor relieves stress because in laughing or joking you separate yourself from an annoying incident," says John Friedman, M.A., a clinical psychologist at Michael Reese Hospital in Chicago. "You can say, 'This situation is absurd—but I'm not.' You become more than the person who can't find a parking space or who just lost the Smith account." The chief mental rewards, Mr. Friedman says, are freedom from an immobilizing sense of guilt or depression that otherwise could result from life's inevitable setbacks.

The best news is that this health-giving sense of humor is not something one has to acquire. It is intrinsic in all of us, Dr. Moody says. "But, unfortunately, people tend to laugh less as they get older. Somewhere along the line, we get the idea that laughter is not appropriate, and this natural urge is squashed in one way or another. We need to liberate this side of ourselves."

Norman Cousins, when he goes to the theater or to a movie, now finds himself "shopping around to see where the laughs are." He adds: "Since I understand the therapeutic value of laughter, I tend to go into overdrive with it. What would be a wry smile becomes a chuckle, a chuckle becomes a guffaw, and a guffaw becomes a side-slapping experience. ▽

DIET

(Continued from page 329)

notes that a moderate lower-fat diet does not require making a sharp cut in the amount of dairy products and meat you eat. Skim milk and other low-fat milk products are available—and needed for their ready supply of calcium. And meat—lean meat—can help provide nutrients like iron. Meat is not only a source of organic iron but contains an as yet unidentified factor that helps you absorb inorganic iron—the more common dietary form. Meat is not an absolute must for this booster effect, because vitamin C also increases iron absorption. Walter Mertz, M.D., chairman of the U.S.D.A. Nutrition Institute at Beltsville, Maryland, stresses that you should have good fruit or vegetable sources of vitamin C at breakfast, lunch, and dinner—as the enhancing action does not carry over from one meal to the next.

Cholesterol

There is an ongoing controversy about just how much effect dietary cholesterol has on your body's serum cholesterol. Dr. Hegsted says that careful tests show that dietary cholesterol is not as harmful as saturated fat but that it does raise serum cholesterol levels. If you lower your intake from a moderately high 700 to 800 milligrams a day (an egg yolk has 250 milligrams, just to give you some idea) to a reasonably low 300 milligrams, that is a worthwhile cut.

Average blood cholesterol levels among

women in this country rise from about 185 (already a bit too high) in the early twenties to above 200 in the thirties and over 250 later on. After forty, women's cholesterol levels run higher than men's. Major sources of cholesterol are meat (in both fat and lean meat), dairy products (only in the fat), and eggs (only in the yolk).

Salt

There is every indication, Dr. Hegsted says, that a high salt intake means high blood pressure. In countries where very little salt is eaten, there is no hypertension to speak of. But in countries like the United States where a lot is consumed, there is a great deal of hypertension. About 40 percent of Americans eventually develop high blood pressure as clinically defined by readings of 160/95 and over, Dr. Hegsted says—"It is a real epidemic."

The average daily salt intake in the United States is about 10 grams a day. Five grams or less would be a figure to aim at, according to Dr. Hegsted. Shaking the salt-shaker habit and eating fewer highly salted processed foods are two simple steps you can take.

Sugar

The average consumption of sucrose (table sugar) in the United States and other countries of the Western world is about two pounds a week—a huge amount. Besides contributing to overweight and displacing foods that contain important nutrients, sugar is the main cause of tooth decay—which is rampant. Our sugar consumption, Dr. Hegsted says, should definitely be more moderate. ▽



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STRESS

(Continued from page 330)

Rhoads, a psychiatrist at Duke University Medical Center, has studied "overwork" in a group of people (many of them doctors) who finally showed ill effects, often only after decades of driving themselves too hard. He found that the pressure to work long hours was generated by the patients themselves. The commitment to excessive work was a symptom, usually of depression or compulsiveness, and, "in a few instances," Rhoads observes, "a continuing need to compete, originally with a childhood rival, became a way of life." Reporting his findings in *The Journal of the American Medical Association*, Rhoads writes, "Some persons seem to lack an inner monitoring device for regulating the work-rest-recreation balance. Cursed with a compulsive need to work, they deny the existence of fatigue and push themselves beyond reason."

Stress—the sex difference

Individual differences in the response to stress are determined by a variety of influences, and, no doubt, a variety of constitutional factors. For example, men and women handle stress in different ways and may even react dissimilarly at the biological level.

The fact that women live longer than men and suffer less from heart disease used to be taken as evidence that women were subject to less stress than men. This notion hardly holds today. Caught as she is in conflicts over her role and self-image, struggling against job discrimination, and suffering from a tendency to lowered self-esteem that begins early in adolescence, the working woman—who is, in fact, *most* women today—certainly experiences stresses no less taxing than those encountered by men. How do women differ from men in the way they handle stress?

In a study of adolescent boys and girls, Ronald Burke and Tamara Weir, psychologists at York University in Canada, learned that the girls were more likely than boys to report stresses to the investigators and to talk about their negative experiences with their mothers or friends. The girls also reported having more psychological symptoms, such as depression or anxiety. Yet these same girls were more satisfied than the boys with the kind of support they received when they were feeling troubled, and they did not report being any less happy than boys. In part, it

seems, girls become more adept than boys at taking advantage of the emotional resources offered by parents and close friends.

The adrenaline advantage

Sex differences in the response to stress are also being studied by psychologist Marianne Frankenhaeuser of the University of Stockholm in Sweden and her colleagues. In early studies with relatively mild stresses, the psychologist learned that females had a milder biochemical response than males. Most notably, women produced less adrenaline than men. Adrenaline is a hormone that circulates to all parts of the body in preparation for a rapid, intense reaction to threatening situations; it causes heart rate and breathing to become more rapid and blood pressure to rise. Other hormones are also involved in the reaction to stress, but an increase in adrenaline is probably the most significant change.

To test her findings in a situation of more severe stress than is normally attainable in the laboratory, Dr. Frankenhaeuser studied a group of Finnish boys and girls taking the first of a series of day-long examinations, a major real-life stress for them. The boys and girls performed equally well on the examination, but the boys were found to produce considerably more adrenaline than the girls. "In other words," Dr. Frankenhaeuser comments, "the physiological cost involved in coping with the situation seems to have been lower for females than for males." But psychologically, the females seemed to suffer more. Unlike the boys, girls taking the examination had little sense of success or satisfaction. The girls who were most successful were likely to report feelings of intense discomfort before the examination and to be dissatisfied with their performance afterward.

If Dr. Frankenhaeuser's findings are borne out by further research, they may show that women are better equipped than men, biologically, to deal with stress. Few situations in modern life require sudden, stunning displays of aggressiveness; instead, the cooler head and the considered response are likely to prevail. Rather than being burdened by their hormones, as has occasionally been suggested, if anything women may be protected by their more moderate adrenaline production. Although women may be, as yet, handicapped by cultural liabilities in dealing with stress, they also have certain advantages, such as a willingness to share their problems and an ability to develop social networks that are supportive in difficulty. ▽

SKIN

(Continued from page 328)

moisture content, but I am sure that such things are affected.

Just look, for instance, at the way the skin's moisture content varies with the amount of sleep you get. The dark circles that people sometimes have under their eyes are often caused by loss of fluid in that area—and some of this is due to lack of sleep. Usually, when you wake in the morning after a good night's sleep, you have puffy lower eyelids. This is a normal physiological process—hydrostatic forces push fluid into your face all the time you are lying down. But if, say, you stay up and work very late—and do not lie down for more than a couple of hours—you may get dark circles because of loss of fluid in the retrobulbar space and in the tissue of the lower eyelids.

Skin stress and acne

The first thing, of course, that most people think of, when anyone mentions stress and skin, is not environmental stresses but emotional stress—particularly in relation to acne. There is, however, no good evidence that stress, in the sense of tension, has a disease-provoking effect on the skin. What it *does* do is make people more apt to pick at any pimples they do get.

Of course, people talk about stress and the menstrual cycle. And certainly there are people who break out premenstrually. But how much of this is hormonal imbalance and how much is stress? Nobody has come up with any reliable data to show that stress itself can so influence hormone balances that it affects oil glands and thus acne. I'm not saying there is no link between emotional stress and pimples. But we have looked for a link and have not yet been able to show that one is, in fact, there. ▽

Cover: Blouse and jacket, silk/polyester. Skirt, cotton/modal. Sara Frederick's, Palm Beach; Jacobson's; Creed's of Toronto. **Page 98:** Phyllis Sues wool sweater set and acrylic/metallic leggings. Pull-over \$46; cardigan \$92; leggings \$90. Henri Bendel; Dorso, Beverly Hills. . . . Willi Wear by Willi Smith sweater, \$27; leggings, \$65. Ann Taylor. Ray-Ban Sun Glasses. . . . Betsey Johnson acrylic dress, \$58. Leggings, \$32. Fiorucci, NYC; Bamberger's. . . . Newport Sport jacket, \$30; shorts, \$15; T-shirt, \$16; leggings, \$20. Saks Fifth Avenue NYC; Howland, NY; Steinbach, NJ; Joseph Magnin. . . . Donald J. Pliner's leggings, \$110; cardigan, \$210; and camisole, \$125. ALL PRICES APPROXIMATE. **Page 152:** 1. Trevi, Pittsburgh, PA; Higbee's; Frances Wright, Memphis, TN; Madeleine, Hubbard Woods, IL; Din-allo, Beverly Hills. Jerry Kott earrings. Henri Bendel; Hattie. . . . 2. Hudson's; Bullocks Wilshire. Crew-neck, Overture by Vesna Bricelj. . . . 3. Sweater of chenille/acrylic/Lurex. Nellie's, Livingston, NJ; Caché, South Miami; Suchie and Pearl, Birmingham, MI. Bracelet, Eva Graham. . . . 4. Dianne B., NYC and Beverly Hills; Therapy, Aspen, CO. Jessica Rose earrings. Bloomingdale's. . . . 5. Sweater of angora/rayon. Bergdorf Goodman; Sakowitz; Bullock's; I. Magnin. . . . 6. Wool/mohair cardigan. Henri Bendel. Ken Begun earrings. Belt, Mark Randelle King. Judi Buie Bootshop-Texas at Serendipity, NYC; Tropez, Pittsburgh, PA. . . . 7. Henri Bendel; Caché, South Miami; Frank Murphy, St. Paul, MN; Eve France, Houston, TX; Therapy, Aspen, CO. Krasne Two earrings. Henri Bendel. **Page 204:** Above: Tote bag by Calvin Klein Bags. Macy's, Herald Square; M.M. Cohn, Little Rock, AR; Meier & Frank. Rolfs note pad, at fine stores everywhere. Cosmetic bag by Le Sportsac. Macy's, Herald Square; Joseph Magnin. Carrera Porsche Design sunglasses. Neiman-Marcus. Coach Leatherware eyeglass case. I. Magnin. Casadei sandals. Marie Leavell. Calvin Klein clutch bag. Bloomingdale's; Frederick & Nelson. Mirror, Look-a-Lite by Schildkraut. Macy's, New York; I. Magnin; Godchaux's. Joseph Mazer bracelet. The General Store, NYC. Bangle by Lisandro Sarasola. Bloomingdale's Cul-de-Sac; Lina Lee, Beverly Hills. . . . Below: Tote, wallet, and "jotter," at all Mark Cross stores throughout the country. Le Sportsac cosmetic bag, see information above. Lloyd Allen rain poncho. Bergdorf Goodman; John Wanamaker. Eye-Benders. Ultimate Spectacle; NYC; Abercrombie and Fitch, Beverly Hills. Shoulderbag, Barbara Bolan for Bolan Too. Nancy & Co., NYC; Rich's. Kent hair brush. Cambridge Chemists, NYC. Look-a-Lite by Schildkraut mirror. Bloomingdale's; Godchaux's; Bullock's. One of five natural bristle makeup brushes, comes with quilted gingham Oriental case. The Garden of Earthly Delights by Anne Carpenter. Route 100, Weston VT 05161. Call toll free (800) 451-4335. **Page 208:** Giorgio Sant' Angelo jacket, special order. Portfolio and belts at Bloomingdale's. Ken Begun jewelry: 1. Bloomingdale's Cul-de-Sac; Bullock's, Century City. 2. Artwear, NYC; Balliet's. 3. Henri Bendel; Balliet's; Bullock's Century City. 4. Diamond-shape earrings, Bergdorf Goodman. Pentagon-shape earrings, Saks Fifth Avenue. **Page 248:** AMF/Head Sportswear nylon jacket at fine department stores and ski shops. . . . Colmar jumpsuit at Saks Fifth Avenue. . . . V de V polymid overalls, sweater, and vest at Insport, NYC; Austrian Ski and Sport, Country Clubs Hills, IL; selected ski shops in Aspen, CO. Bausch & Lomb ski goggles. . . . Bogner of America jumpsuits. For store information call 800-451-4417. Kombi ski gloves. All ski boots by Nordica. **Pages 294-295:** Sweater see information pages 310-311. Pants, about \$634, at Mario Valentino Boutique, NYC. 24k-gold vermeil pen with coral tip; 18k-gold twisted bracelet; sport watch with 18k-gold bezel; 18k-gold and buffalo horn bracelet. All, Jewelry by Bulgari-Danaos Ltd. Glasses: Sanford Hutton for Colors in Optics, Ltd. Bloomingdale's. Scarf (at waist) Diane Love, NYC. **Page 302:** Napier earrings. Available at fine department stores. **Pages 306-307.** Left: Mikimoto earrings. Pin, Cultured Pearl Association. Aris gloves. . . . Center: Gloria Sachs also at Littler, Seattle; Bonwit Teller. Linda Mendelson muffler. . . . Right: Attitudes by Jendrian also at Gad-About Apparel, NYC; Denzer Moran, Mamaroneck, NY; Suburban Fashion Shop, Red Hook, NY; Jeannette Shop, Reading, PA; Nancy's at Harbour Town, Hilton Head Island, SC;

The Fashion, Shreeveport, LA. Pin, Cathy and Marsha for Catherine Stein. **Page 308:** Earrings, Winston Mallory for Dan Allen. **Pages 310-311:** Left: Mario Valentino grey cashmere sweater. Gloves, scarf, and leggings not shown. Sold as a set of four, about \$319. Mario Valentino Boutique, NYC; Nan Duskin. Bracelet by Ellen Designs for Robert Originals. Bloomingdale's; Joseph Horne; I. Magnin. . . . Right: Cardigan, sweater, and skirt also at Jordan Marsh, Florida. Earrings, Capri Jewelry. Maas Brothers. Bracelets by Capri Jewelry. Steiger's, Springfield, MA; Macy's, San Francisco. Barantani handbag. Georgetown Leather Design, Washington, DC. Van Raalte panty stockings. Shoes by Charles Jourdan. **Page 313:** Constance Maslow earrings. **Page 316:** Jilbari Designs bracelet. Bloomingdale's; Neiman-Marcus. **Page 318:** Left to right: Yves Saint Laurent Furs also at N.H. Rosenthal Furs, Chicago. Esther Gallant earrings. Scarf by Heaven Designs at Bloomingdale's Cul-de-Sac. Belt, Calvin Klein Belts and Bags. Mark Cross gloves. Burlington panty stockings. Garolini boots at I. Miller, NYC. . . . Victor Carranza earrings. Geoffrey Beene for Jewel Case muffler. Calvin Klein gloves. Handbag, Calvin Klein Belts and Bags. Burlington panty stockings. Evan Picone pumps. . . . Calvin Klein cashmere/wool pants, about \$90. Lord & Taylor; Hudson's; Frost Bros. Marsha Breslow earrings. Scarf, Calvin Klein Scarves. Belt, Calvin Klein Belts and Bags. Bally boots. **Page 319:** 1. & 7. Hermès at Bergdorf Goodman; Hermès Boutiques in Chicago and Beverly Hills. 2. At all Gucci Shops. 3. & 4. At all Les Must de Cartier Shops. 5. & 8. Hunting World, NYC. 6. At Mark Cross stores throughout the country. **Page 320:** Above: Adrienne Vittadini lamb's wool/alpaca/nylon cardigan and dress. Ben-Amun earrings. . . . Below left: Esther Gallant earrings. Feather by Perry Ellis. Aris gloves. Calvin Klein Bags. Altman's. . . . Below right: Esther Gallant earrings. Brass bangle, Dennis Higgins. Jade bangle, Shashi. Stone bangle, Scileppi. Calvin Klein belt. Tote by Mark Cross. **Page 321:** Left: Victor Carranza earrings. Bloomingdale's Cul-de-Sac; Lina Lee, Beverly Hills. Scarf by Diane Love, NYC. . . . Right: Sunglasses by St. Tropez. Henri Bendel; Marshall Field. Halston gloves. Handbag, Bagheera. Electric Sok panty stockings. Shoes by Halston for Garolini. **Page 322:** Left: Christian Aujard wool herringbone trousers (sold as a suit). Barney's, NYC; The Twenty-Four Collection, Miami; Pompian, Chicago, IL; Wilkes Bashford, San Francisco. Ben-Amun pin. Gloves, Yves Saint Laurent Knitted Accessories. Bottega Veneta handbag. Panty stockings, Hanes Hosiery. Evan Picone pumps. . . . Center: Dyed aqua mink neckpiece. Maximilian, New York. About \$200. Esther Gallant earrings. Panty stockings, Hanes Hosiery. Hanna Mackler pumps. I. Magnin. . . . Right: Calvin Klein wool pants, about \$120. Altman's; Montaldo's; L.S. Ayres; Balliet's. Esther Gallant earrings. Marsha Breslow pin. Bally boots. **Page 324:** Left: Calvin Klein coat, see page 322. Jewels by Trifari earrings. Marley Hodgson Collection belt. The Bermuda Shop; Outfitters, Dallas, TX. Calvin Klein Belts and Bags. Bloomingdale's; The Broadway, Los Angeles. Trimfit tights. Ferragamo shoes. . . . Inset: Perry Ellis wool sweater coat, sweater, and pants. **Page 325:** Inset left: Halston Sportswear wool/nylon/rayon sweater. Sunglasses, Colors in Optics Ltd. Small Wonders earrings and bracelets. Belt, Katherine Alliston for Michael Kaiser. Lord & Taylor; I. Magnin. . . . Right: Cadore Jewels earrings. Esther Gallant bracelets. **364-365:** Julio blouse and pants at Julio Boutique, NYC. Zeiss binoculars. Earrings, Eisenberg Ice. Lord & Taylor; Chas. A. Stevens. Bangles: left and center, M&J Savitt; right, Bonwillum Designs. Marchant belt. Nancy & Co., NYC; Charles Gallay. . . . Inset: Ralph Lauren blouse. Earrings, Andrew Hatfield at Kruger Gallery, NYC. **Page 366:** Turtleneck and pants, Perry Ellis. Glasses by Eye-Benders. Universal Geneve watch. Gloves by Halston. **Page 367:** Leather wrap dress by Giorgio Sant' Angelo. Earrings, Cadore Jewels. Bracelets, from wrist to cuff: Bonwillum at Saks Fifth Avenue. Cathy and Marsha for Catherine Stein, see information page 371. Dennis Higgins at Bergdorf Goodman. Shashi. Bergdorf Goodman; Scheherazade, Edina, MN. Bonwillum. Dennis Higgins. Gold ring by Sheila Kann Siegal. "One-of-a-kind" belt from Cesar of Gstaad collection available at Bergdorf Goodman. **Page 368:** Left: Earrings, Andrew Hatfield at Kruger Gallery, NYC. . . . Inset: Perry Ellis ribbed turtleneck. Ann Taylor; (Continued on page 390)

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FASHION INFORMATION

(Continued from page 389)

Marshall Field. Ruza for Elegant belt. **Page 369:** Pants, Bonnie Cashin for Gropper. Earrings, Cadoro Jewels. Muffler, Echo Scarfs. **Page 370:** Fabric by Beth Gildin-Watrous through Sewing Associates. T-shirt by Dianne B. for Cygne Designs, about \$58. Dianne B., NYC and Beverly Hills. Mario Valentino pants, about \$634. Mario Valentino Boutique, NYC; Nan Duskin; Neiman-Marcus; Creed's of Toronto; Holt Renfrew of Canada. Earrings, Robert Lee Morris for Artwear, NYC. Baume & Mercier watch. Hadley Kalbe watch strap. Square bangle by Dennis Higgins. Other bracelets by Cathy and Marsha for Catherine Stein. Belt, by Cesar of Gstaad, see information page 367. Pancaldi/Walter Steiger shoes. **Page 371:** Coat lining (Orlon pile with polyester/acrylic backing) by Borg Textile. Bloomingdale's, NYC. Dress fabric by Mayer & Fisher. Weller Fabrics, NYC. Earrings by Robert Lee Morris for Artwear, NYC. Ray Strauss scarf. Square bangle by Dennis Higgins. Bergdorf Goodman. Shashi jade bracelet. Bergdorf Goodman; Scheherazade, Edina, MN. Hammered bangles by Cathy and Marsha for Catherine Stein. Oh Grand Caprice, NYC. Belt, La Bagagerie, NYC and Beverly Hills. Kislav gloves. Electric Sok panty stockings. Shoes by Andrew Geller. **Page 372:** Blouse, washable lamb suède by Joseph Jacobs Leather. Tandy Leather, NYC. Skirt, Jasco Fabrics. John Wanamaker. Earrings, Constance Maslow. Bracelet, Cathy and Marsha for Catherine Stein, see information page 371. Rosemary Peck belt at OMO Norma Kamali, NYC. Round the Clock panty stockings. Shoes by Charles Jourdan. **Page 373:** Earrings, Robert Lee Morris at Artwear, NYC. Susan Horton muffler. Charivari, NYC; Dorso, Beverly Hills. Square brass bangle, Dennis Higgins. Bergdorf Goodman. Clear bangle rimmed with copper, Dennis Higgins. Artwear, NYC. Other bracelets by Cathy and Marsha for Catherine Stein. Belt, Morris Moskowitz. Bloomingdale's; Bullocks Wilshire; Bonwit Teller. **Page 374:** Colmar polyester/cotton/acrylic/wool jacket. Saks Fifth Avenue; Halley Stewart, Boston, MA;

Sports House Lindner of Aspen, Houston, TX; Molter Sport, Aspen, CO; Vale West, Beverly Hills. Esther Gallant earrings. John Wanamaker; Robinson's, California. Scarf, Calvin Klein Scarves. **Page 375:** Left: OMO Norma Kamali polyester/cotton/nylon coat. Saks Fifth Avenue; Sassafras, Madison, WI; Neiman Marcus, Beverly Hills. . . . Right: Carlos Arias sweater. Donna Parker NYC; Melangé, Miami; Claire Pearone; Pompian, Chicago; Mr. G. Clothes, Beverly Hills; I. Magnin. Earrings, Joseph Mazer. I. Magnin. Bracelet, Red Cobra by Frank Giordano. **Page 376-377.** Daniel Hechter. Barami, NYC; Nan Duskin; Dee Borcz, Annapolis, MD; New York, New York, Nashville; Joseph Magnin; Miss Amber, Hollywood. Earrings, Robert Lee Morris for Artwear, NYC. Muffler, Echo Scarfs, Altman's. Ottorino Bossi shoes. . . . Stanley Sherman top (matching suède pants, not shown). Saks Fifth Avenue; Harzfeld's; Neiman-Marcus; I. Magnin; Frederick & Nelson. Kai-Yin Lo earrings. Petezi bracelet, Bergdorf Goodman. . . . Tijuca. Ann Taylor; Good's Department Store, Cambridge, MA; Rich's; Hattie; Bullock's, Westwood; I. Magnin. Ben-Amun feather pin. Belt, see information page 367. Petezi bracelet, see above. . . . Halston Sportswear. Saks Fifth Avenue, NYC; Kaufmann's; O'Neil's; Bullock's, Pasadena. Esther Gallant earrings at Henri Bendel. Muffler, Oscar de la Renta for Accessory Street. Halston for Carolini pumps. . . . Dalton. Nanu Moda Boutique, NYC; Jacobson's. Ben-Amun earrings and bracelet. Cuffs, Robert Lee Morris at Artwear, NYC. Belt, see pages 364-365. . . . Frances Henaghan dress of Lucern velours by Dan River. Saks Fifth Avenue; Jacobson's; Marshall Field; Bullocks Wilshire; Carol & Mary. Constance Maslow earrings. Muffler, Oscar de la Renta for Accessory Street. Bamberger's; Marshall Field. Belt, see information page 208. . . . Trigère for Abe Schrader. Bloomingdale's; Nan Duskin; Kaufmann's; Jacobson's. . . . DDDominick. DDDominick Boutique, NYC; Sweet Fanny Adams, Philadelphia; Burdine's; Bullock's. Joanne Cooper earrings. . . . Ralph Lauren Western Wear. Bloomingdale's. Marlowe Co. earrings. Scarf, Heaven Designs. Barry Kieselstein-Cord belt. Aris gloves. . . . Cuddlecoat. Bloomingdale's; I. Magnin. Aris gloves.

BEAUTY COLLECTIONS

(Details of makeup swatches, pages 304-313)

Page 304. Makeup with treatment. Foundations: Max Factor Waterproof Cream Make-Up—Soft Fawn; Estée Lauder Polished Performance Liquid Make-up—Vanilla Mist; Germaine Monteil Soft Cover Creme Make-up—Sheer Beige; Etherea Environmental Protective Lotion—Tan; Lancôme Bienfait du Matin Moisturizing Day Creme—Cannelle. . . . **Blushers:** "Foolproof" colors. Calvin Klein Powdered Blush—Red Amber; Diane Von Furstenberg Creme Cheek Color—Rose; Halston Powder Rouge—Mulberry. . . . **Neutrals.** Christian Dior Soft Colouring Creme—Indian Brown; Bonne Bell Powder Blusher—Sandstone; Clinique Colour Rub—Gold Rub. **Page 309. The new neutrals.** Eye colors: Estée Lauder Automatic Creme Eyeshadow—English Ivy; Lancaster Radiant Eye Cream Eyeshadow—Thyme; Stagelight Eye Pencil—Khaki; Elizabeth Arden Great Color Silky Color for Eyes Double Tone Compact—Dreamy Grey/Dreamy Mist; Calvin Klein Eye Coloring Pencil—Amber Smoke; Halston Eyeshadow—Cashmere/Suede; Borghese Cream Eyeshadow—Copper Vibrato. . . .

Lip colors: Charles of the Ritz Liqui-Creme Lipstick—Your Own Russet; Flori Roberts Lipstick—Nude; Christian Dior Lipstick—Sharp Brown. **Page 311. The "foolproof" palette.** Eye colors: Estée Lauder Pressed Eyelid Shadows—Plumwood/Romantic Mauve/Grey Silk/Golden Grape; Evelyn Marshall Water Color Shade—Grape; Frances Denney Moisture-Silk Eye Color—Crystal Violet; Orlane Grape Trio 3-Color Powdered Eye Shadow Compact; Christian Dior Eye Colouring Pencil—Greyed Mauve. . . . **Lip colors:** Lancôme Maquiglacé Emollient-Rich Lip Colour—Florentine Red; Helena Rubinstein Skin Life Lipstick—Pompeii Violet; Revlon's Charlie Extra-Extra Shine Lipstick—Extra-Sheer Mulberry; Frances Denney Truly Natural Lip Gloss—Golden Rose; Orlane Lipliner Pencil—Plumberry. **Page 313. P.M. Iridescence.** Eye colors: Madeleine Mono Arabian Lights Powder with Iridescent—Genie Gold; Coty Glowing Finish Cremesticks for Eyes—Gold Ingot; Stagelight Sparkle Eye Powder—Patina; Maybelline Two Tone Automatic Cream-On Shadow—Amethyst/Gold Shimmer. . . . **Lip colors:** Christian Dior Lipstick—Futur Beige; Elizabeth Arden Great Color Sheer Lip Tint—Stardust Gold; Estée Lauder Re-Nutrive Rich Rich Lipstick—Cranberry Cassis; Stagelight Creme Lip Gloss—Gold. ▽

VOGUE PATTERNS

Back views, yardages, details of pp. 370-373.



Jacket, Vogue Pattern 7164. Sizes 6-16. Size 10: 2½ yds. of 56" fabric. \$4.50. Canada, \$5.40. **Coat and dress,** Very Easy Vogue Pattern 7496. Sizes 6-16. Size 10: coat—2½ yds. of 56" fabric; lining—1½ yds. of 58/60" fabric; dress—2¾ yds. of 38" fabric. \$4. Canada, \$4.80. **Jacket, skirt, suède pullover**—Very Easy Vogue Pattern 7499. Sizes 6-16. Size 10: jacket—2 yds. of 60" fabric; skirt—1½ yds. of 50/52" fabric; pullover—5 skins. \$4.50. Canada, \$5.40. **Reversible coat,** Vogue Pattern 7445. Sizes 6-14. Size 10: two, 2¾ lengths of 60" fabric. \$4.50. Canada, \$5.40.

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